

Watson and Others' Picture Sale.

At the first session of a sale of pictures from the estates of David T. Watson of Pittsburgh, Julius Wadsworth, Gustave Reichard and John T. Sperry, all of New York, a N. Y. collector and several English collectors, represented by a firm of London attorneys, in the Plaza Ballroom Monday evening last, Mr. Thomas E. Kirby sold 81 oils and two watercolors for a total of \$58,850.

There was a large attendance and the bidding, while not spirited at any time, was, on the whole, good. The principal private buyers were Messrs. Harry S. Harkness, Louis T. Haggin, C. Rathemacher, Robert Glendenning, Richard Young, A. Benziger, A. Naumburg, K. Stirling, Webb Floyd, E. H. Bindley, and Mrs. E. B. Close, and the dealers buying were Louis Ralston, Knoedler & Co., Henry Schultheis, J. A. McDermott, Henry Rohlf, John Levy, Geo. H. Ansiean, F. Kleinberger. Mr. Robert Harshe of the Pittsburgh Carnegie Institute was also quite a large buyer.

The highest figure of the session was \$8,800, paid by Mr. H. S. Harkness for the line Schreyer of his Arabian period, "The Encampment." An unusual Munkacsy, a landscape without figures, brought \$7,000 from Mr. Bernet, an agent, and Mr. Robert Harshe gave \$5,800 for the example of Jules Breton. There were several bargains.

The following is a list of the pictures sold Apr. 16 and 17, with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers and the prices:

First Session.		
on Defregger, Franz, "The Smoker" (Panel), 8 1/2x6 1/4, Henry Schultheis	275	
Bas, A., "The Cavalcade" (Panel), 9x6 1/2, 110		
acquies, "In the Park" (Panel), 8 1/4x6 1/4, 100		
Charles A. Dickson, Agt., "The Copy Book" (Watercolor), 10x6 1/2, Seaman, Agt.	350	
Vyant, Alexander, "Landscape" (Watercolor), 6 1/2x12, George H. Ansiean	100	
anacolis, Eduardo, "Portrait of Joliet" (Panel), 8 1/2x6 1/2, K. Stirling	310	
betulle, Edouard, "A Hussar," 9 1/4x7 1/4, John Levy	210	
baron, Henri, "The Revelation" (Panel), 12 1/2x13, Bernet, Agt.	120	
feisane, C. Rathemacher, "Lovers' Lane," 12 1/4x9 1/4, C. Rathemacher	120	
Harpignies, Henri, "Bouquet d'Arbres" (Panel), 10 1/2x8 1/2, Arlington Galleries	280	
an Hove, I. B., "Dutch Interior" (Panel), 13x9 1/2, R. Deutsch	100	
tenner, Jean J., "Head of a Young Woman" (Panel), 10 1/2x8 1/2, R. R. Harshe, Agt.	975	
uberti, Jean, "The Fountain of Love," 13 1/4x9 1/4, C. Rathemacher	160	
audigny, C. Rathemacher, "Woman with Two Children" (Panel), 8 1/2x4 1/2, Kandinsky	275	
asin, J., "Scene in the Orient," 10x14 1/2, John Levy	500	
eraud, Jean, "Boulevard Haussmann" (Panel), 10x14 1/2, A. Naumburg	375	
erne-Bellecour, E., "A Sentinel" (Panel), 14 1/4x10 1/2, E. H. Bindley	200	
letti, Cesare, "Music Hath Charms" (Panel), 10x16, Henry Schultheis	110	
fernandez, D., "The Opera Box," 12 1/4x9 1/2, Charles A. Dickson, Agt.	180	
emmons, J., "Spring" (Panel), 12 1/2x9 1/2, Bernet, Agt.	100	
emmons, J., "Summer" (Panel), 12 1/2x9 1/2, Bernet, Agt.	140	
errault, Leon, "La Petite Pauvre," 15 1/4x13 1/2, Richard Young	90	
ink, Richard, "Young Woman and Child," 14 1/2x12 1/2, Arlington Galleries	290	
erome, J. L., "The Lion and the Huttery" (Circle), Diameter 14 in., Charles A. Dickson, Agt.	400	
asanova, A., "The Cheering Glass," 16 1/4x12 1/4, Bernet, Agt.	600	
audigny, J., "The Farmhouse Cottages" (Panel), 9 1/2x17, C. Rathemacher	200	
vyant, Alexander, "Wood Interior," 15 1/2x12 1/2, Arlington Galleries	150	
ollins, Wm., "Cromer Sands" (Panel), 13x17, Bernet, Agt.	575	
tura, Frank, "Feeding Chickens" (Canvas), 15x11 1/2, C. Rathemacher	70	
antin-Latour, Henri, "Peonies in Glass Vase" (Canvas), 15x13 1/2, Mr. Kalp	1,000	
erez, Alonso, "Village Cottage" (Panel), 16 1/2x12 1/2, Charles A. Dickson, Agt.	240	
robin, J. Levy, "A Case of Salvage," 18 1/2x12 1/2, John Levy	425	
vyant, Alexander, "On the Seashore," 12x20, K. Stirling	125	
ammen, Edmund, "The Armorer" (Panel), 17 1/2x14 1/4, Henry Schultheis	90	
shreyer, Adolf, "Halt by Roadside," 13x20 1/4, W. S. Benson	2,650	
hinson, David, "On River at Cos Cob, Conn., 14x22, Webb Floyd	190	
valter, J., "French Cavalrymen," 19 1/4x13 1/2, C. Rathemacher	160	
oy, J., "The Casque" (Panel), 21 1/4x14 1/2, Bernet, Agt.	350	
erne-Bellecour, E., "Episode of Siege Paris, 1870-71" (Panel), 14x18 1/2, Bernet, Agt.	400	
ousseau, Philippe, "Landscape" (Panel), 10 1/2x29 1/2, A. Benziger	100	
oekoeke, Barand, "Landscape" (Panel), 12x16 1/2, L. T. Haggin	130	
antin-Latour, Henri, "Dahlias in Blue Vase" (Canvas), 17 1/2x17 1/2, Knoedler & Co.	400	
ontelli, A., "The Knight and the Parrot" (Panel), 15x23 1/2, Seaman, Agt.	450	
onticelli, A. T., "Le Jardin d'Amour" (Panel), 16 1/2x23 1/2, Knoedler & Co.	1,250	
erne-Bellecour, E., "The Resting Place" (Panel), 16x24 1/2, C. Rathemacher	440	
etti, Cesare, "Cavalier E. B. Close" (Sword), 22x15 1/2, Mrs. E. B. Close	400	
leisonier, Fils, "Charles 18 Howard Young" (Panel), 24x18, Howard Young	475	
artin, H., "Kenilworth Valley, Adirondacks" (Panel), 24x18, Bernet, Agt.	325	
ness, George, "Alexandria Bay on St. Lawrence, 1878" (Millboard), 16x24, Kleinberger Galleries	575	
tem, Felix, "Venetian Fishing Boats" (Panel), 14 1/2x22 1/2, Bernet, Agt.	1,075	
ique, Charles, "The Madonna L. Campagne" (Canvas), 17 1/2x21 1/2, John Levy	900	

Kaemmerer, F. H., "Loving Glances," 23 1/2x15 1/4, Robert, Agt.	425
Bouguereau, Wm., "A Roman Beauty," 22 1/4x18, Bernet, Agt.	325
Mura, Frank, "In the Fields, Newville" (Canvas), 14x27, R. Glendenning	80
Vibert, Jehan, "The Feast of Annunciation" (Panel), 24 1/2x19 1/2, Bernet, Agt.	950
von Brenen, Meyer, "The Wayside Shrine," 23 1/2x20 1/2, Bernet, Agt.	1,000
Sully, Thomas, "St. Jerome," 20x24, Frederick Bontheau	375
Bontheau, Mlle. Rossi, "A Summer Day," 19 1/2x20, Robert, Agt.	1,400
Kever, Jacob, "La Couturiere" (Canvas), 24 1/4x19 1/2, J. D. Wadsworth	300
Hagborg, August, "Fisher Folk," 24x26 1/2, Richard Young	270
Deti, Cesare, "Halted," 21 1/4x29, C. Rathemacher	300
Remington, Frederic, "A Plainsman," 24x20, Henry Schultheis	970
Jimenez, Y. Aranda, Jose, "The Surprise" (Panel), 21x26 1/2, Dr. E. Cadgene	725
McCord, George, "Sunset in Venice," 29x24, C. Rathemacher	410
Richter, Alexander, "Excommunication of St. Paul," 28x36, Arlington Galleries	325
Piot, Adolphe, "Good Morning," 32x23, Rohlf	110
Guillemin, Alex., "The Sleeping Child" (Panel), 33 1/4x17 1/4, Charles A. Dickson, Agt.	220
McCord, George, "Venetian Fishing Boats," 20x30, George H. Seymour	425
Blakelock, Ralph, "Morning, White Mountains," 20x32, Seaman, Agt.	375
Harpignies, Henri, "L'Allier A. Herisson" (Canvas), 26x32, John Levy	2,075
Monablon, Jan., "Landscape," 29x39 1/2, L. T. Breton	1,075
Breton, Jules, "Returning from Work," 36x28 1/2, Robert B. Harshe	5,800
Schreyer, Adolf, "Arab Cavaliers: Chief's Staff," 28x40, H. S. Harkness	8,800
Le Roux, Hector, "The Departure from Pausilippe," 26 1/4x44, George D. Woodside	300
von Thoren, Otto, "Driving the Cows" (Panel), 30 1/4x35 1/4, J. Lowney	600
Keyser, Emil, "Children's Frolic," 31 1/4x48 1/2, Bernet, Agt.	1,400
Deti, Cesare, "The Interrupted Duet," 34x44, C. Rathemacher	410
Perrault, Leon, "Fairy Tales," 42 1/2x33 1/2, Bernet, Agt.	600
Lefebvre, Jules, "The White Dove," 47x30 1/2, Knoedler & Co.	1,375
Piot, Adolphe, "Lesbia," 32 1/2x23 1/2, Rohlf	175
Corcos, Vittorio, "Waiting," 41x25 1/2, Arlington Galleries	190
de Munkacsy, Mihaly, "Landscape," 37 1/4x56 1/4, Bernet, Agt.	7,000
Grirolas, Pierre, "The Mote," 79x53 1/2, A. Rudert, Agt.	650
Total	\$58,850

Second Session.

At the second session, Tuesday evening, the unexpected and surprising total of \$535,520 was obtained from the dealers and a few private buyers, notably former Senator W. A. Clark, Mr. Harry S. Harkness, Mr. Robert B. Harshe (who bought for a Pittsburgh collector, from which city Mr. Watson, who owned the great works in the sale, came), and Mrs. Benjamin Thaw, just returned from France.

This large, almost record total for a one-night picture sale, added to the first session's total of \$58,850, made a grand total of \$94,370, only exceeded by the totals of the Yerkes and Borden and Mary Jane Morgan sales. The nine Corots in the sale, Tuesday evening, brought an average of \$18,343, as against one of \$15,333 in the first Henry sale of 1907. The average for the 168 pictures in the entire sale was the extraordinarily high one of \$3,559.

Even discounting the idea that the dealers paid the highest prices, with two exceptions, the top price of \$45,000 for the superb Troyon, "Going to Market," having been paid, it is reported, to Mr. S. Welsh of Phila., through Mr. Bernet, as agent, and former Senator Clark paying \$30,500 for Corot's "La Mare"—and to "hold up the Barbizon market" and the further fact that there were few private buyers—the large total of the sale, as well as the individual prices in so many instances, proved that the war excitement has rather aided than depressed the picture auction market, when really superior works are offered.

It was a record audience in size that Mr. Kirby faced in the large ballroom, draped with the flags of the Allies and the Stars and Stripes, on Tuesday evening, and the bidding was spirited and the excitement high throughout the evening.

There were a number of surprises, notably the very high prices for three of the Corots, those brought by all the Schreyers, and by the small landscape by Rousseau (\$26,000) as well as the \$15,000 given for the large Decamps, the \$34,500 and \$2,800 given through Bernet as agent, for Corot's "Le Soir" and "Le Bac," the \$10,000 for Reynolds' "Shepherd Boy," the \$30,000 for the Van Dyck portrait (a replica) and the \$10,000 and \$12,600 for the two Schreyers, "The Advance" and the "Halt at the Fountain," the latter of which probably goes back to Pittsburgh. The not remarkable examples of Gainsborough, Romney, and the attributed Raeburn and Rubens did not bring, as had been anticipated over good prices, but the splendid example of Old Cromie brought \$10,200 from Mr. Robert Harshe, and the Murillos sold better than had been anticipated.

(Continued on Page 9)

ART NOTES.

The Watson Collection Contains
101 Pictures of Great Interest.

The pictures, belonging to the David T. Watson estate now on view at the American Art Galleries contain so many beautiful examples that their dispersal counts as an event of great importance.

The Barbizon pictures in particular constitute a group of distinction. Corot is represented by characteristic compositions, and by others less familiar and not less interesting and beautiful.

There are dignity and repose in "goat," with its cluster of stately trees, less tremulous and dim of foliage than one finds in what is called a "typical Corral," its group of tall peasant women, and its leaping goat. The "Enviros

of Arlex"; records a more lyrical mood. "La Mère" is homely in sentiment; with a mother and her baby talking to a ragged-binder in the foreground, a woman milking a cow, and a cow shed

Visible under a grove of trees, the roll
age, of which glimmers against a pale
sky. Most enticing of all, however, is
the rare little "Environns of Ellineta,"
again a homely scene with peasants and
their homes lending the interest of

humanity to the composition, an irregular row of trees upon a slope of ground, beyond which is seen a stretch of water, lively in color and sensitive in gradation. Here you see the lovable master

turning aside from that convenient recipe of his from which he produced many a gem of art; and taking a more intimate and livelier interest in his subject. He gave the picture to his friend, Mme. Monot of Paris. There are other

Crooks, two or three that come from collections not named. Nearly all are worthy examples and have their separate charms, but none seems quite to breathe this spirit of personal associa-

"A remarkably fine Trovon is the 'Going to Market,' distinguished less for the sprightly rendering of motion and animal character in the donkey on which the peasant girl is riding, carry-

ing her vegetables in panniers, and in line, sheep and cows that follow behind, and the alert dog that guides their course, than for the luminous atmosphere in which the scene is bathed, the mysterious pure sunlight of celestial emanations.

ing dissipating the mists and casting long shadows on the moist ground. Another very unusual Troyon is "The House by the River," the property of the estate of the late Gustav Reichard.

A punting party was pushed up to the landing in front of a picturesque cottage and is welcomed by the woman at the door. It is painted with a quiet fidelity to the objective truth of the

place, but, as Daubigny's small, weathered collection of subjects is mountainously great as the smallest of its important function room at the same time.

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Former Judge William C. Ciopton of St. Louis has announced his intention of disposing of his \$500,000 art collection, and of devoting the proceeds to the relief fund for the Allies.

studio of the artist. There are three Murillos, a "Madonna and Child," the most interesting; a portrait of a gentleman, harshly finished, in color and gently finished, representing the great name of Rubens, and a lovely head of the Countess d'Escorial, extremely rich in color and winning in expression. It is given to Van Dyck. The right hand is beautifully painted and the face more is indicated with mastery. Freedom touch. Other accessories, the rose, the lady's hair, the earling, the necklace. Also are boldly yet delicately described. The face has the pure oval seen in other portraits of Van Dyck's aristocratic sitters, but the pigment is less heavily applied and with much less vigor of color modeling than in other portraits of the Italian period in Van Dyck's career.

John Constable's "The Glebe Farm" from the collection of the artist's daughter, a handsome mill scene, "Old Cromo," water colors, Winsor & Newton, and a group of Wyanas & other features of an unusually interesting collection.

at the fountain," in which a group of many horsemen is so arranged that the figures are below the horizon line. There are excellent examples of the work of Valton, Monticelli, Monet, beautiful flower subjects by Fantin-Latour, who, deep conscience and fine tact should clear in this genre; a wood scene by Hobema; a very fine picture of a rock given by Courbet; a landscape of unusual breadth by Diaz, and several brilliant figure subjects by the same artist. The older masters are present also, although in small numbers and examples, which in most instances are secondary importance. A charming Mielis, tranquil and dainty, and refined in color, has been accepted by De Groen for inclusion in his Catalogue Raisonné; an unrewarding "Lady Hamilton"; "Sigismunde," given to Romney, and a couple of portraits, "Shepherd Boy," by S. J. Reynolds, warm without being oppressive and gentle without affectation and held in a beautiful unified tonal such as Reynolds always strove to achieve and seldom brought so near to perfection. That goes back in a direct line to that

ON FREE PUBLIC VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM WEDNESDAY, DECEMBER 12th, 1917

UNTIL THE DATE OF SALE, INCLUSIVE

ANCIENT ITALIAN
ART TREASURES

OF EXTRAORDINARY ARTISTIC AND HISTORICAL INTEREST

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON MONDAY, TUESDAY AND WEDNESDAY AFTERNOONS

DECEMBER 17th, 18th AND 19th, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK



NO. 430—FIFTEENTH CENTURY MARBLE ST. JOHN
BY ANTONIO ROSSELLINO (1427-1490)

1917
Dec. 17
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ILLUSTRATED CATALOGUE
OF THE
EXTRAORDINARY COLLECTION
OF
ART TREASURES AND ANTIQUITIES

ACQUIRED DURING THE PAST YEAR BY
PROFESSOR COMMENDATORE ELIA VOLPI
THE RECOGNIZED ITALIAN EXPERT AND ANTIQUARIAN
AND RECENTLY BROUGHT TO AMERICA BY THEIR OWNER

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1917

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

INTRODUCTORY

Gratified and deeply impressed by the marked success of the last year's sale of my Davanzati Palace and Villa Pia Collections, I returned to Italy charged with a resolution to acquire more of the treasures of the art of the Italian Renaissance which I might offer to American amateurs and connoisseurs.

To do this I found it necessary not only to contribute many objects I had myself gathered together in former years but which, for one reason or another, had not been included in my former sale, but also to secure the active co-operation of private collectors and leading dealers throughout Italy. The results of these endeavors, materially aided by my intimate knowledge of the art of the Renaissance and later periods, are to be seen in the important collection I now offer for the unrestricted public competition of the people of America.

The beauty, subtlety and charm of old Italian Furniture have taken a firm hold on the affections of the people of this country, and I accordingly felt that I was acting wisely in sparing neither time, energy nor money in bringing together the most interesting pieces it was possible for me to secure.

Nor did I confine myself to any epoch or period. It was my aim to make a compelling showing of the unrivaled skill and ability of Italian furniture-makers of many generations of the fifteenth, sixteenth and seventeenth centuries, and I have, therefore, included many fascinating examples of later schools, such as that of Venice in the eighteenth century.

Italian Renaissance Textiles and Embroideries have always been highly regarded, and of this regard their wide dispersal throughout the world has been an obvious consequence. It therefore gives me peculiar pleasure to have brought here a number of early velvets, damasks and embroideries such as, I confidently believe, have never been seen in this country.

The Pictures and Sculpture, the Tapestries and Oriental Rugs, the Carvings and Metalwork, as well as the minor articles, have all been selected with a feeling for associative value as well as inherent beauty, and so should convey a very urgent appeal to the students of human nature as well as to those who are chiefly influenced by artistic worthiness.

As in my preceding sale, so on this occasion, I have had the inestimable assistance of Professor Silvio Zanchi of Florence and Mr. Cesare A. Guglielmetti of Rome, as well as Mr. Horace Townsend, who has so discriminatingly written this catalogue, and to them the sincerest of my thanks are due.

ELIA VOLPI.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping, boxing or wrapping** of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

MISCELLANEOUS WORKS OF ART AND UTILITY

“Ogetti Varii” or “Various Objects” is the term applied by Professor Volpi to a section of his collection which will have an especially widespread interest.

In its simple comprehensiveness the phrase suggests what is probably the most outstanding feature connected with Italian art of Renaissance times. Not one or two things, but everything, was glorified by the innate love for beauty which guided the hand of its fashioner, and whether it were intended for use or ornament it received an equal amount of artistic consideration. So it is, therefore, that the originator of this collection has evidently been as much attracted by the skill of the silversmith who wrought the spoons and forks which set forth the table as by the genius of the painters and sculptors who limned the pictures and chiseled the statues which adorned the Salas of the noble sixteenth century Florentines. Nor is his attitude far different from that of the average American lover of beautiful things, and so it is entirely likely that almost as much attention will be attracted by some graceful torchère of wrought iron, some marvelously *ciselé* casket of silver and bronze, some plaque or inkstand of cast bronze, as by the Textiles, the Furniture and the Pictures which form a more important feature of this collection.

H. T.

THE AMERICAN ART ASSOCIATION

MANAGERS

SALE AT THE AMERICAN ART GALLERIES
ITALIAN ART TREASURES AND ANTIQUITIES

Afternoons of Monday, Tuesday and Wednesday
December 17, 18 and 19, 1917

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

MONDAY, DECEMBER 17, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 167, inclusive

MISCELLANEOUS OBJECTS

1—SIX SIXTEENTH CENTURY FLORENTINE SPOONS

Straight handles and circular bowls. Of chased and gilded metal. The fronts of the handles inlaid with oval medallions of lapis-lazuli, the backs engraved with the coat-of-arms of the Medici family.

Length, 8 inches.

2—FIVE SIXTEENTH CENTURY FLORENTINE FORKS

Straight handles, with three tines. Of chased and gilded metal, the fronts of the handles inlaid with oval medallions of lapis-lazuli.

Length, 8¼ inches.

3—SEVENTEENTH CENTURY ITALIAN SILVER-HANDLED KNIVES
AND SILVER SPOONS AND FORKS

Original sideboard-shaped case with hinged sloping lid, covered with black leather, lined with red velvet and fitted with compartments containing eighteen knives, eighteen spoons and eighteen forks. The handles of the knives are of pistol-butt shape, voluted and terminating in shells, the spoons are rat-tailed, the forks with four tines, and the handles of both have octagonal stems ending in octagonal surfaces for engraving. Marked with the seventeenth century Venetian mark of a lion's head and wings.

4—FOUR SIXTEENTH CENTURY KNIVES

Straight blades and handles. Steel blades and gilded metal handles with medallions of lapis-lazuli inlaid on both sides.

Length, 10 $\frac{1}{4}$ inches.

5—SIXTEENTH CENTURY ITALIAN SALT CELLAR

Square shape, with saucer-shaped depression for salt. Of terracotta, invested with a white glaze and decorated with scrollings in blue.

Height, 2 $\frac{3}{4}$ inches; width, 3 $\frac{1}{2}$ inches.

6—SEVENTEENTH CENTURY ITALIAN LEMON SQUEEZER

Of walnut, with shaped sides and hinged squeezer having a turned cylindrical handle. On rectangular molded base and ball feet.

Length, 12 inches.

7—SIXTEENTH CENTURY ITALIAN IRON PADLOCK

Heart-shaped padlock with key of wrought iron.

Length, 2 $\frac{3}{4}$ inches; width, 1 $\frac{1}{2}$ inches.

8—SIXTEENTH CENTURY TUSCAN CUIR BOUILLI CASE

Oval shape, with removable lid and leather loops at the sides for cord by which it was carried. Sides are tooled in relief with acanthus-leaf scrollings and scrolled escutcheons, enclosing, on one side, the coat-of-arms of the Hospital of Siena, on the other side a heraldic rampant lion.

Length, 3¼ inches; width, 1¾ inches.

9—SIXTEENTH CENTURY ITALIAN BRONZE PENDANT

Octagonal shape. Of gilded bronze with meridian and compass.

Length, 2½ inches; width, 1¾ inches; depth, 1¼ inches.

10—SIXTEENTH CENTURY ITALIAN BRONZE WEIGHT HOLDER

Circular weight holder for six weights to be used in scale. Fashioned of wrought bronze.

Height, 1¾ inches; diameter, 2 inches.

11—SIXTEENTH CENTURY ITALIAN BRONZE PLAQUE

Rectangular shape. Of cast and chased bronze framed in gilded wood. Subject of "The Madonna with Child Christ."

Height, 2 inches; length, 3¾ inches.

12—SIXTEENTH CENTURY FLORENTINE BRONZE SEAL

Of cast bronze with fine patina. The handle formed as a full-length figure of Venus. On the underside of the base is the seal of the Medici family.

Height, 4¾ inches.

13—PAIR OF SIXTEENTH CENTURY ITALIAN BRONZE CANDLESTICKS

Baluster-shaped stems with cylindrical sockets on square molded bases with four paw feet.

Height, 9 inches.



- 14—EIGHTEENTH CENTURY VENETIAN GILDED BRONZE INKSTAND
Shaped as an heraldic sejant lion by whose side is a square battlemented tower with rows of cannon. On a shaped, pierced and scrolled stand with three cabriole legs. Of gilded bronze.

Height, 11 inches; width, 9 inches.

- 15—SIXTEENTH CENTURY VENETIAN BRONZE BELL
Cast and chased with figures and scrollings in low relief.

- 16—FIFTEENTH CENTURY ITALIAN KNOCKER
Door knocker of wrought iron.

Height, 11 $\frac{1}{4}$ inches; width, 4 $\frac{3}{4}$ inches.

- 17—LATE FIFTEENTH CENTURY ITALIAN DOOR HANDLE
Door handle of wrought iron.

Height, 12 inches; width, 4 $\frac{3}{4}$ inches.

18—PAIR OF EIGHTEENTH CENTURY VENETIAN SILVER CANDLE-STICKS

Baluster-shaped and fluted stems, with square vase-shaped candle-sockets and bobêches repoussé with four circular bosses. On square molded bases.

Height, 10¾ inches.

19—PAIR OF EIGHTEENTH CENTURY VENETIAN SILVER CANDLE-STICKS

Triangular-shaped scrolled and voluted stems, with vase-shaped candle-sockets and bobêches repoussé in a design of scrollings. On molded trefoil-shaped bases with voluted ribbings.

Height, 11½ inches.

20—SEVENTEENTH CENTURY ITALIAN SILVERED CROZIER

Of silvered bronze. With long cylindrical staff, in several sections, and head formed as a voluted acanthus-leaf scroll.

21—SIXTEENTH CENTURY ITALIAN CUT ROCK CRYSTAL DISH

Octagonal flat shape, formed of plates of rock crystal with raised paneled centers, the rim cut in small scallops. Framed with bands of engraved and gilded bronze and on four scrolled feet of gilt bronze.

Length, 9½ inches; width, 8 inches.

22—SIXTEENTH CENTURY ITALIAN BOOK HOLDER

Small box for holding a missal. Of wood covered with dark brown leather, the sides tooled with a scrolled and leaf bordering and central floriated medallions enclosing scrolled escutcheons occupied with the coat-of-arms of the Medici family. The edges are gilt in imitation of book leaves and the clasp is of leather.

Length, 4 inches; width, 2¼ inches.

23—SEVENTEENTH CENTURY ITALIAN PISTOL

Inlaid walnut butt and engraved barrel.

Length, 7 inches.

24—TWO EIGHTEENTH CENTURY ROMAN BRONZE PLAQUES

Rectangular shape. Of bronze with fine patina decorated with subjects, in relief, of "The Mystic Wedding of St. Catherine" and of "The Nativity."

Width, 7¼ inches; height, 9½ inches.

25—EIGHTEENTH CENTURY VENETIAN SILVER FRAME

Double frame, with oval-shaped opening for portrait surrounded by a molded rim and, on both sides, by a wide border of silver filigree work in a design of acanthus-leaf scrollings.

Height, 6¾ inches; width, 6 inches.

26—SEVENTEENTH CENTURY VENETIAN VASE

Pear-shaped body of copper with repoussé ornamentation.

Height, 8¾ inches.

27—SIXTEENTH CENTURY ECCLESIASTICAL CANDLE SNUFFERS
AND TRAY

Italian silver snuffers of scissors-like shape, with pierced and engraved handles having a cherub chased in relief at the pivot and the blades engraved with a chalice and instruments of the Passion. The tray is oblong, with a border repoussé with acanthus-leaf scrollings and volutes.

28—SIXTEENTH CENTURY ITALIAN MIRROR

Rectangular shape. Of wood covered with linen canvas having a raised diapered patterning. The mirror is covered by two hinged doors, with hooks, clasps and hinges of gilt iron and of floriated design.

Height, 11½ inches; width, 9½ inches.



29—SIXTEENTH CENTURY ITALIAN CARVED AND GILDED WOODEN
BARREL

Miniature barrel of carved walnut wood. The hoops carved with fruit pendants and gilded, and the heads carved in high relief with the coat-of-arms of the Rezzonico family surmounted by Papal tiaras and crossed keys. This carving is also heightened by gilding.

Height, 11 inches; length, 1 foot 7 inches.

30—SIXTEENTH CENTURY WALNUT . MINIATURE CHEST OF
DRAWERS

Rectangular shape. Molded top supported by spirally turned columns. Frieze fitted with drawer and body with three molded and paneled drawers. Molded base and pedestal feet with brackets.

Height, 1 foot; length, 1 foot 5 inches; width, 7 inches.

31—SIXTEENTH CENTURY ITALIAN BOX

Rectangular box of wood, with removable lid painted, in black and white, the lid with a star-shaped medallion surrounded by borders of geometrical design and the sides with bands of medallions.

Height, 5½ inches.



32—SEVENTEENTH CENTURY FLORENTINE INLAID EBONY MINIA-
TURE CABINET

Rectangular shape. Of ebony inlaid with ivory. Molded and domed top inlaid with lines of ivory and hinged fall front, the exterior of which is inlaid in ivory with two broken angled panels enclosing inlaid oval medallions of mother-of-pearl surrounded by scrollings and festoons of ivory. The interior is fitted with eight small drawers having fronts inlaid with ivory scrollings, raised jewels mounted in silver-gilt and silver-gilt handles formed as human heads. In the center is a compartment with hinged door having a front with three round-arched niches and ivory inlay. The sides and back are inlaid with lines of ivory shaped as broken angled panels.

Height, 1 foot; length, 1 foot 10 inches.



33—SEVENTEENTH CENTURY FLORENTINE GILDED BRONZE AND SILVER CASKET

Rectangular shape, with pyramidal lid. Surmounted by a figure of Cupid with outstretched arms on molded square base. Lid and sides of gilded bronze mounted with silver, repoussé and chased in designs of voluted scrollings and acanthus leaves. The lid with four triangular open panels and the sides and ends with six square panels filled with crystal. At the front angles are half-figures of Angels with clasped hands and voluted terminations. In the center of the sides are cherubim, acanthus-leaf decorated base and pierced scrolled feet. On an escutcheon at the back is the date 1651.

Height, 2 feet 2 inches; length, 2 feet 1 inch; width, 1 foot 5 inches.

34—FIFTEENTH CENTURY ITALIAN COFFER OF CERTOSINO WORK

Rectangular-shaped, with hinged lid. The top inlaid in ivory and ebony, with chessboard surrounded by a border of geometrical design, the front with star-shaped medallions and the inside of lid with circular medallions. The interior is divided into four compartments, of which two have removable lids inlaid with medallions of certosino work.

Length, 11½ inches; width, 7¼ inches.

35—SEVENTEENTH CENTURY ITALIAN WALNUT CARVING

Model of the papal throne with canopy carved pediment, paneled fronts and three-quarter round Composite pilasters.

Height, 1 foot 7 inches; width, 1 foot 5 inches; depth, 9 inches.

36—EARLY FIFTEENTH CENTURY ITALIAN PROCESSIONAL CRUCIFIX

Wooden crucifix cut "en silhouette" and painted with a figure of Christ with blood pouring from His wounds. The head is surrounded by a raised nimbus of gesso and above is a label painted "I. N. R. I."

Height, 2 feet 1 inch; width, 1 foot 2 inches.

37—FIFTEENTH CENTURY CAFFAGIOLO WARE PHARMACY ALBARELLO

Incurved cylindrical shape with two looped and twisted handles. Decorated with the name of the drug scrollings and zigzag in blue and yellow on white ground.

Height, 5¾ inches.



38—FIFTEENTH CENTURY CAFFAGIOLO WARE VASE

Pear-shaped body with two looped handles. Decorated, on a white ground, with a conventional fish and oak-leaf sprays in blue and manganese.

Height, 7¼ inches.



39—SIXTEENTH CENTURY FLORENTINE MAJOLICA WARE TILE

Square shape, of glazed majolica. Decorated with raised circular rayed medallion enclosing the Sacred Monogram in raised letters. Yellow medallion and white lettering on a blue ground.

Height, 8¾ inches; width, 8¾ inches.



40



41

40—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
BOUQUET

Circular bunch of fruits and flowers, with a frog, glazed in their natural colors. Of the Della Robbia School.

Diameter, 10½ inches.

41—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
BOUQUET

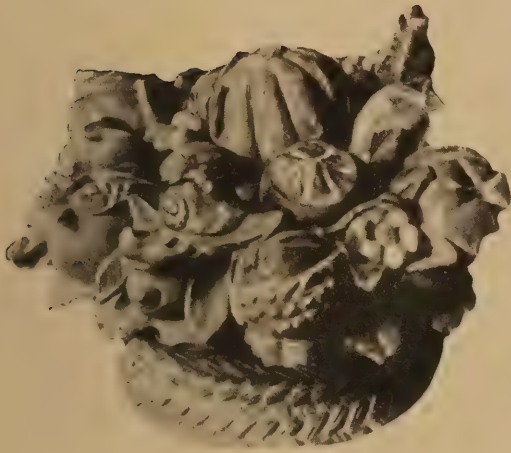
Circular bunch of fruits and flowers with a frog, glazed in their natural colors. Of the Della Robbia School.

Diameter, 10½ inches.

42—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
BASKET

Circular basket modeled to represent wickerwork and filled with pomegranates and other fruits, with leaves glazed in their natural colors. Of the Della Robbia School.

Height, 6 inches; diameter, 12 inches.



43



44

43—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
BASKET

Circular basket modeled to represent wicker-work and filled with melons, other fruits, leaves, a snail and a frog, glazed in their natural colors. Of the Della Robbia School.

Height, 6 inches; diameter, 10 $\frac{3}{4}$ inches.

44—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
BASKET

Circular basket modeled to represent wicker-work and filled with pomegranates, other fruits, leaves and a frog glazed in their natural colors. Of the Della Robbia School.

Height, 6 $\frac{3}{4}$ inches; diameter, 12 inches.

45—SIXTEENTH CENTURY ITALIAN MAJOLICA VASE

Bottle shape. Of Orvieto ware with conventional decorations in green and manganese.

Height, 5 $\frac{1}{2}$ inches.



46—SIXTEENTH CENTURY FLORENTINE GILDED BRONZE BUST

Small bust of the Madonna with long hair confined by a narrow circlet, in tunic and mantle secured by a brooch shaped as a winged cherub, on a rectangular molded base. Of hammered bronze gilded.

Height, 11½ inches.



47—FIFTEENTH CENTURY FLORENTINE STONE BAS-RELIEF BY
DESIDERIO

Rectangular shape. Of black stone of Fiesole. Portrait bust in low relief of a young woman. Shown in profile looking to the right, the flowing hair ending in two locks weighted with pendants, secured by a fillet. Dressed in under robe with meander border around neck and mantle with deep incised bordering. Enclosed by molded frame on three sides.

Height, 19½ inches; width, 12½ inches.

Note: This bas-relief is attributed to Desiderio da Settignano (1457?-1485).



48—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA OF
JOHN THE BAPTIST OF THE DELLA ROBBIA SCHOOL.

The youthful Saint with curling hair, a gilded halo, clothed in a tunic of goatskin, mantle and sandals and carrying a floriated cross, is shown standing against a rocky background from which issues a stream of water. On the right side are a lily and a squirrel, on the left a couchant stag, in the foreground a frog and serpent, and behind the Saint a label inscribed in Latin: "Prepare ye the way of the Lord." The background is glazed in gray with green and yellow grass and a white lily, the stag is manganese colored, the other animals in their natural colors, while the face and figure of the Saint are in flesh color, his tunic yellow and his mantle of manganese.

Height, 12 $\frac{3}{4}$ inches; width, 16 $\frac{1}{2}$ inches.



- 49—SIXTEENTH CENTURY SIENESE COLORED TERRA-COTTA BUST
Bust of St. John the Baptist, with curling hair and a halo,
robed in a goatskin and holding in his right hand a slender
cross. On octagonal molded base. In polychromed terra-cotta.

Height, 25½ inches.

Note: This bust is attributed to Cozzarelli, a Sienese sculptor of
the sixteenth century.

- 50—SEVENTEENTH CENTURY VENETIAN CARVED AND PAINTED
WOOD RELIQUARY

Chasse-shaped with gabled hinged lid. Painted and gilded, the
front carved with circular medallions occupied by figures of
Saints.

Height, 1 foot 4 inches; length, 2 feet 11 inches; width, 2 feet 1 inch.



51—PAIR OF FIFTEENTH CENTURY UMBRIAN PAINTED WOOD
CARVINGS

Figures of kneeling angels, carved in wood and painted naturalistically. With filleted hair, tunics, loose robes, bare feet and outstretched wings, holding ball-shaped pedestaled candle sockets. On octagonal gilded and molded bases with plinths decorated in sgraffito work.

Height of figures, 2 feet 3 inches.

Length of bases, 1 foot 4 $\frac{3}{4}$ inches.



52—FIFTEENTH CENTURY FLORENTINE PAINTED TERRA-COTTA
FIGURE. ATTRIBUTED TO ANTONIO ROSSELLINO (1427-
1490)

Nude figure of the Child Christ with curling hair, reclining on
His back with His left hand raised to His mouth. Modeled in
terra-cotta and naturalistically colored. In boat-shaped cradle
of walnut carved in voluted scrolls painted blue and gilded.

Length of figure, 14 inches; length of cradle, 24½ inches.



53—EIGHTEENTH CENTURY VENETIAN SIXFOLD TABLE SCREEN

The folds, with reeded side supports, and shaped crestings and aprons, are divided into panels by shaped horizontal stiles. All lacquered in gold on red grounds. The panels are filled with white silk, the upper ones painted with trees, exotic birds and figures of men and women in eighteenth century costumes, the lower ones with groups of figures, birds and animals.

Height, 2 feet; length when open, 5 feet 1 inch.

54—SIXTEENTH CENTURY ITALIAN WALNUT HATRACK

Rectangular shape. Molded cornice, plain frieze, inlaid with bands of certosino work of a geometrical design and fitted with seven turned pegs; molded apron. Frieze and apron partly gilded.

Height, 8½ inches; length, 3 feet 2 inches.

55—SIXTEENTH CENTURY ITALIAN WALNUT HATRACK

Scrolled and voluted wall plate, enriched above and below with carved shells. Fitted with two scrolled and voluted holders for broad-brimmed hats, decorated with incised lines.

Height, 1 foot 2½ inches; length, 2 feet 6 inches.

56—SEVENTEENTH CENTURY ITALIAN WALL CLOCK

Enameled dial with bob pendulum and case of gilded metal embossed in a design of acanthus-leaf scrollings.

Height, 1 foot 7 inches; width, 1 foot 1 inch.

57—SIXTEENTH CENTURY VENETIAN LUTE

Heart-shaped body, with flat back. Head carved with masks and scrollings, and the neck at junction with the body with a grotesque mask in front and at the back with a scrolled escutcheon enclosing a painted coat-of-arms flanked by the painted initials "A. S." The sounding board has a circular pierced and carved opening.

Length, 24 $\frac{1}{4}$ inches; width, 9 $\frac{1}{4}$ inches.

58—STAINED GLASS MEDALLION

Circular shape, of leaded stained and painted glass. In the center the Paschal Lamb and a fleur-de-lis in a diamond-shaped escutcheon, surrounded by a border of flowers, fruits, leaves and masks.

59—STAINED GLASS WINDOW

Leaded with quarrels in a geometrical pattern of interlacing square and octagons, and having in the center a scrolled escutcheon enclosing a heart-shaped shield charged with the arms of the Medici family. In stained and painted glass.

COPPER AND IRON OF THE FIFTEENTH AND SIXTEENTH CENTURIES

60—SIXTEENTH CENTURY ITALIAN IRON STEELYARD

Small steelyard or weighing balance of wrought iron.

Height, 9 $\frac{3}{4}$ inches; length, 10 $\frac{3}{4}$ inches.



61



62

61—SIXTEENTH CENTURY ITALIAN BRASS FOUNTAIN

Pear-shaped body with hinged domed cover, looped handle, curved dragon's head spout, plain faucet with straight handle and circular foot.

Height, 1 foot 8 inches.

62—SIXTEENTH CENTURY ITALIAN BRASS FOUNTAIN

Pear-shaped body with hinged domed cover, looped handle, carved dragon's head spout, dragon's head faucet with dolphin handle and circular foot.

Height, 1 foot 8 inches.



63—SIXTEENTH CENTURY ITALIAN BRASS FOUNTAIN

Pear-shaped body with flat hinged lid, looped handle with female head as thumbpiece, carved octagonal dragon's head spout, two dragon's head faucets with dolphin handles and circular foot.

Height, 2 feet 1 inch.



65—PAIR OF FIFTEENTH CENTURY ITALIAN WROUGHT-IRON
CANDLESTICKS

Baluster-shaped stems formed of four wrought-iron serrated and pointed leaves ending in volutes and supporting vase-shaped sockets. On tripod bases of wrought strap-iron scrollings.

Height, 1 foot 4½ inches.



66—PAIR OF FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON
TORCHÈRES

Straight stems of wrought iron, with turned collars supported and surmounted by pointed leaves supporting circular bobèches with serrated edges and scrolled strap-iron bracketings. Tripod bases of scrolls and voluted strap-iron secured with wrought-iron collars. Iron candle prickets.

Height, 4 feet 1 inch.

67—FIFTEENTH CENTURY FLORENTINE COPPER BASIN WITH
WROUGHT-IRON STAND

Shallow basin of copper with curved rim and swinging ring handles. Stand of wrought-iron bars forming four scrolled and curved legs supporting two horizontal circular bands of wrought-iron bars.

Height, 2 feet 4½ inches; diameter of basin, 2 feet 1½ inches.

(Illustrated)

68—PAIR OF FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON
TORCHÈRES

Straight stems of square wrought-iron rods decorated with three collars of strap wrought-iron voluted scrollings and pointed leaves supporting curved arms of wrought-iron rods and a center stem decorated with a double banding of wrought-iron pointed leaves; all three terminating in disk-shaped bobêches and cylindrical candle sockets. On tripod base of straight square rods with paw feet.

Height, 4 feet 9 inches.

(Illustrated)

MISCELLANEOUS OBJECTS

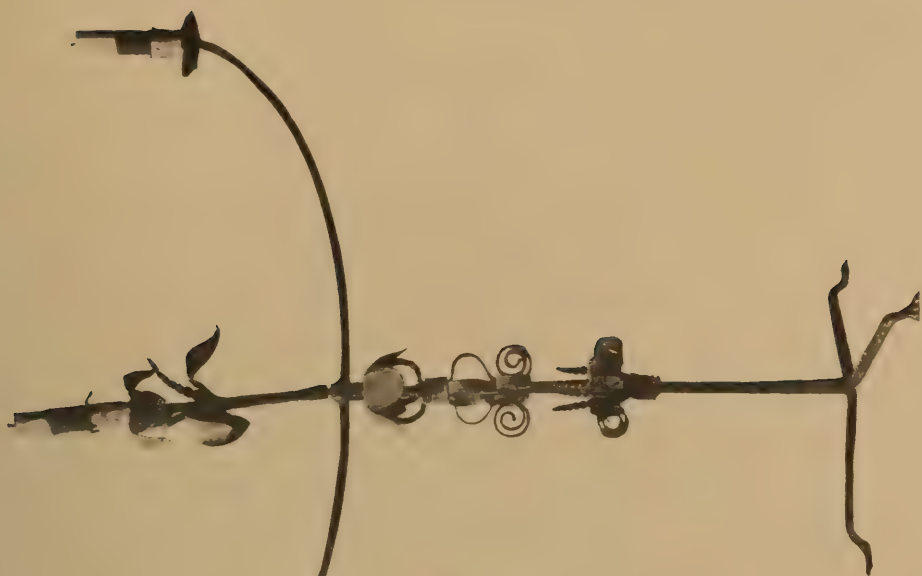
69—SIXTEENTH CENTURY VENETIAN BEAD NECKLACE

Formed of round beads of Venetian gold glass enriched with bands of ruby and emerald-colored jewels, and with a pendant formed as a cross of similar beads, having a cut jewel of ruby-colored glass at the intersection of the arms.

70—PAIR OF SIXTEENTH CENTURY ITALIAN LADY'S GLOVES

Mitten-shaped, with pointed backs. Of black velvet embroidered in gold and spangles, with floral sprays and finished with gold lace.

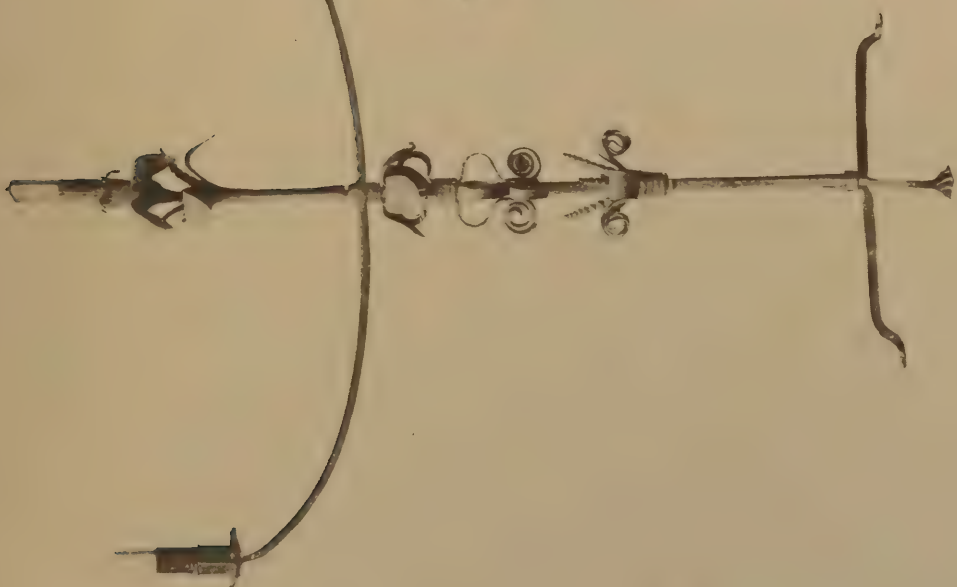
Length, 11 inches.



89



29



89



- 71—PAIR OF EIGHTEENTH CENTURY FLORENTINE PISTOL HOLSTERS
Spade-shaped. Of red velvet heavily embroidered in gold with
a design of masks, cornucopias and acanthus leaves. Leather
pistol pockets.

Length, 1 foot 8 inches; width, 1 foot 8 inches.

- 72—EIGHTEENTH CENTURY ITALIAN EMBROIDERED BOOKBINDING
Thick small folio, bound in contemporary boards, covered, on
both sides, with red velvet embroidered in gold, silver and colored
silks with a strapwork design having floriated ornaments at the
angles and, in the center, an oval medallion enclosing, on the
front, the monogram "C.A.R." surmounted by a cross, and on
the back a three-quarter-length figure of a bishop carrying a
crozier. The borders are of a scrolled trefoil pattern and the
back is embroidered with panels of similar design. The volume
is the "Missale" Cartusienensis, Ordinis Exordinatione Capitali
generalis. Anno Domini M. D. C. C. VI." Has finely engraved
title page (two clerics at their devotions), other full-page en-
gravings, numerous finely engraved initial letters, musical no-
tations and the leaf at the end: "Missa Propria Sancti Januarii
Episcopi et Martyris." Lugduni (Paris) Ex Typographia
Petri Valfray 1713.

Height, 11 inches; width, 8 inches.



73—SIXTEENTH CENTURY VENETIAN SMALL CASKET

Rectangular shape, with hinged domed lid. Covered with Italian petit-point embroidery in colored silks with a pattern of acanthus scrolls, flowers, birds and butterflies, secured with brass-headed nails. On four wooden carved and gilded couchant-lion feet.

Height, 12 inches; length, 16 inches; width, 8½ inches.

74—SEVENTEENTH CENTURY VENETIAN EMBROIDERED BOOK BIND-
ING

Contemporary boards, covered with blue silk embroidered in colored silks, with coats-of-arms on both sides surmounted by a Bishop's Hat and surrounded by a scrolled and floral border embroidered in silver.

75—EIGHTEENTH CENTURY ITALIAN HANDBAG

Leaf-shaped. Of green silk embroidered in gold and colored silks with escutcheons occupied by a coat-of-arms and a monogram and surmounted by coronets. Finished with gold lace, silk cord and gold and silken tassel.

Length, 7 inches; width, 5½ inches.

76—PAIR OF SIXTEENTH CENTURY ITALIAN GLOVES

Woven, with fingers, of purple silk. The backs embroidered, in gold, with circular medallions enclosing the Sacred Monogram surrounded by rays. The cuffs bordered with bands of gold embroidery in a scrolled design.

Length, 11½ inches.

CUSHIONS OF THE SIXTEENTH, SEVENTEENTH AND
EIGHTEENTH CENTURIES

77—PAIR OF SEVENTEENTH CENTURY FLORENTINE SMALL SATIN
CUSHIONS

Square shape. Of red satin embroidered in gold and silver thread with a fleur-de-lis border. Finished with gold and silk pendants.

Length, 7 inches; width, 7 inches.

78—PAIR OF SIXTEENTH CENTURY ITALIAN SMALL VELVET
CUSHIONS

Rectangular shape. Of red velvet embroidered, in gold thread and colored silks, with medallion centers and scrolled borders.

Height, 8½ inches; width, 6½ inches.

79—SIXTEENTH CENTURY ITALIAN SMALL VELVET CUSHION

Rectangular shape. Of red velvet embroidered in gold thread and colored silks with a scrolled border.

Height, 5½ inches; width, 6¾ inches.

80—SET OF FOUR SEVENTEENTH CENTURY ITALIAN VELVET CUSH-
IONS

Rectangular shape. Covered with red velvet, with borders of gold and silver braid and tassels of colored silk and gold thread.

Length, 1 foot 11½ inches; width, 1 foot 4 inches.



81—PAIR OF SEVENTEENTH CENTURY FLORENTINE SATIN CUSHIONS

Rectangular shape. Covered with red satin embroidered in gold and silver with diapered pattern of floral sprays.

Length, 1 foot 8 inches; width, 1 foot 2 inches.



82—PAIR OF SIXTEENTH CENTURY FLORENTINE CUSHIONS

Rectangular shape. Covered with red satin embroidered, in gold, at the angles with scrolled designs, and in the centers with coat-of-arms surmounted by crests and mottoes.

Length, 1 foot 8 inches; width, 1 foot 2 inches.

83—PAIR OF EIGHTEENTH CENTURY ITALIAN SILK CUSHIONS

Rectangular shape. Of yellow silk with appliqué decoration in light blue silk of a scrolled and floral patterning surrounding a central light-petaled floral medallion. All outlined with blue silk cord.

Length, 1 foot 9¾ inches; width, 1 foot 5 inches.



- 84—PAIR OF SEVENTEENTH CENTURY FLORENTINE SATIN CUSHIONS
Rectangular shape. Covered in red satin embroidered in gold thread and colored silk with an all-over pattern of scrolls, cornucopiæ and flowers and with the coat-of-arms of the Gondi family in the center. Surrounded by a scrolled border and finished with gold and silk tassels.

Height, 22 inches; width, 18 $\frac{3}{4}$ inches.

- 85—PAIR OF SEVENTEENTH CENTURY ITALIAN SATIN CUSHIONS
Rectangular shape. Covered in green satin decorated with gold and silver thread embroidery. Finished with green silk fringe and tassels.

Length, 19 $\frac{1}{2}$ inches; width, 14 $\frac{1}{2}$ inches.

86—SEVENTEENTH CENTURY ITALIAN CUT-VELVET CUSHION

Rectangular shape. Covered in green velvet cut with diapered pattern and having circular rosettes of gold braid at the corners. Bordered with gold braid.

Length, 22 $\frac{1}{4}$ inches; width, 17 $\frac{3}{4}$ inches.

87—SEVENTEENTH CENTURY FLORENTINE SATIN CUSHION

Rectangular shape. Covered in red satin, decorated in the center with the Medici coat-of-arms, surmounted by a Royal Crown and surrounded by a scrolled and floral border, all embroidered in gold, silver and colored silks. Finished with gold and silk tassels.

Length, 22 $\frac{1}{4}$ inches; width, 18 $\frac{3}{4}$ inches.

88—PAIR OF SIXTEENTH CENTURY FLORENTINE SATIN CUSHIONS

Rectangular shape. Covered with red satin *semé* with scrolls embroidered in gold and with coats-of-arms in the centers surmounted by Bishop's Hats embroidered in green silk. Surrounded by a border of floral scrolls embroidered in gold.

89—PAIR OF SEVENTEENTH CENTURY ITALIAN VELVET CUSHIONS

Rectangular shape. Covered with red velvet.

Length, 5 feet 6 inches; width, 1 foot 9 inches.

90—FOUR SEVENTEENTH CENTURY ITALIAN TOWELS

Rectangular towels of white linen with knotted linen fringes.

91—SIXTEENTH CENTURY FLORENTINE EMBROIDERED LINEN
TABLE COVER

92—SEVENTEENTH CENTURY ITALIAN LINEN VEIL

Square shape. Of fine white linen embroidered in colored silks.

Length, 3 feet; width, 3 feet.

93—SEVENTEENTH CENTURY ITALIAN EMBROIDERED LINEN PANEL

Rectangular shape. Of white linen divided into three panels by four stripes embroidered in gold and colored silks with a pattern of floral scrolls, the center panel being embroidered with a diapered pattern of floral sprays. Surrounded by a border embroidered with a pattern of floral scrolling.

Length, 6 feet $10\frac{3}{4}$ inches; width, 1 foot $5\frac{3}{4}$ inches.

(Illustrated)

94—SEVENTEENTH CENTURY ITALIAN EMBROIDERED LINEN STRIP

Strip of white linen embroidered in gold thread and colored silks in a pattern of scrolls and leaves and with a scalloped border.

Length, 12 feet $2\frac{1}{2}$ inches; depth, $4\frac{3}{4}$ inches.

(Illustrated)

95—SEVENTEENTH CENTURY ITALIAN EMBROIDERED LINEN STRIP

White linen embroidered in gold thread and colored silks with a scrolled and floral patterning. The edge scalloped and finished with linen lace.

Length, 11 feet $9\frac{3}{4}$ inches; depth, 5 inches.

(Illustrated)

96—SEVENTEENTH CENTURY UMBRIAN ALTAR CLOTH

Rectangular shape. Of white linen embroidered in blue silk with a border of conventional floral sprays and edged with linen lace.

Length, 17 feet 7 inches; width, 2 feet 8 inches.

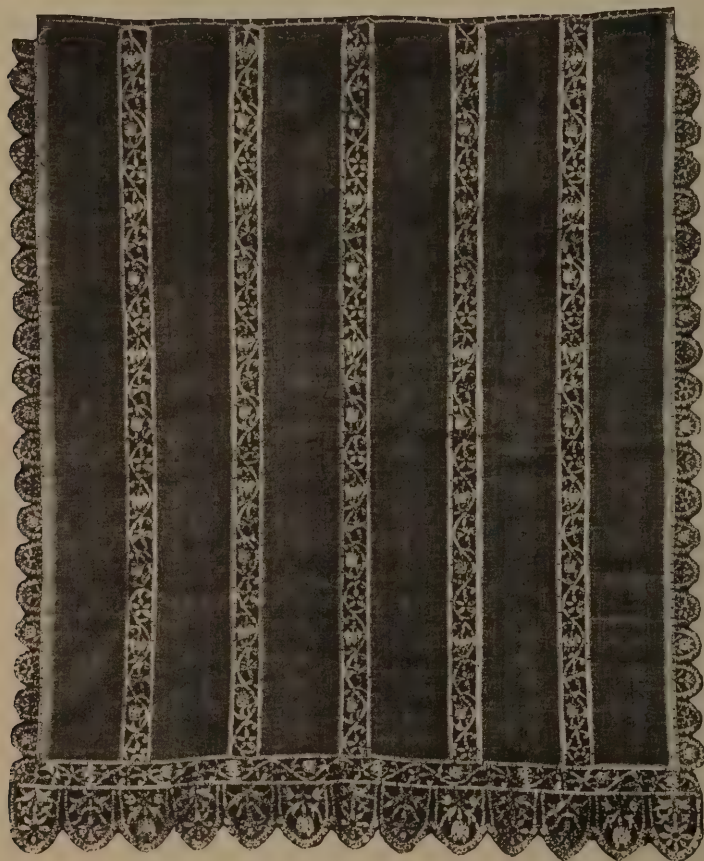
97—SIXTEENTH CENTURY ITALIAN LINEN BEDSPREAD

Rectangular shape. Of white linen open and drawn work finished with raised needlework patterning. In a diapered design of diamond-shaped medallions.

Length, 6 feet 10 inches; width, 6 feet 4 inches.



- No. 93—SEVENTEENTH CENTURY ITALIAN EMBROIDERED LINEN PANEL
No. 94—SEVENTEENTH CENTURY ITALIAN EMBROIDERED LINEN STRIP
No. 95—SEVENTEENTH CENTURY ITALIAN EMBROIDERED LINEN STRIP



98—SEVENTEENTH CENTURY VENETIAN LADY'S LINEN APRON

Rectangular shape. Of exceptionally fine white linen. With fine vertical bands of inserted cut work in a floral meander pattern embroidered with gold and spangles and bordered with scallops of cut work embroidered in gold and spangles.

Length, 3 feet 7 $\frac{3}{4}$ inches; width, 3 feet.

99—SEVENTEENTH CENTURY TUSCAN LINEN SHADE

Rectangular shape. Of white linen embroidered in a scrolled and floral pattern with gold thread and colored silks.

Length, 3 feet 4 inches; width, 2 feet.

EMBROIDERED HERALDIC ESCUTCHEONS

It was a necessity in the Middle Ages for the leaders in warfare to display conspicuously their armorial bearings, and even in times of peace the coat-of-arms was almost as needful in order to distinguish the well-born from those of lower degree.

Italy of the Renaissance being an aggregation of not only war-like but essentially aristocratic communities, it followed that the coats-of-arms of the noble families assumed an importance which was to be paralleled in no other country of Europe. Hence it is that these embroidered heraldic escutcheons, of which Professor Volpi has brought together so significant a collection, are typical, in a high degree, of the military, the ecclesiastical and the social life of the period to which they belong. At the same time, they are surprisingly indicative of the underlying artistic spirit of the entire Renaissance. Primarily intended for the useful purpose of readily identifying the owners of the hangings or trappings on which they were applied, their ultimate destination was merely a means to an end with the Italian craftsman. He surrounded, therefore, the coat-of-arms with an elaborate escutcheon of pierced and appliqué embroidery, thus making, out of what would otherwise have been purely utilitarian, a real work of art.

The modern decorative value of these lordly escutcheons has long ago been amply recognized by American collectors, who have eagerly acquired them for use as centers of screens, enrichments of lambrequins and so forth, but I do not think that any more interesting collection than this of Professor Volpi's has yet been offered to them.

H. T.

100—TWO PAIR EIGHTEENTH CENTURY ITALIAN EMBROIDERED
ESCUTCHEONS

Of the eighteenth century, embroidered in gold and colored silks with coats-of-arms of a bend inscribed "S. P. Q. R." and surmounted by coronets. Mounted on silk damask.

Heights, 5½ inches; widths, 3¾ inches.

101—TWO SEVENTEENTH CENTURY EMBROIDERED ESCUTCHEONS

(A) Oval-shaped, embroidered in colored silks, with coat-of-arms and surmounted by a plumed helmet. Mounted on silk damask.

Height, 4½ inches; width, 2½ inches.

(B) Shield-shaped, scrolled, embroidered in silver and colored silks, with a coat-of-arms and surmounted by a scrolled label. Mounted on silk damask.

Height, 4¼ inches; width, 4¼ inches.

102—SIX ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of quatrefoil-shaped scrolled escutcheons displayed on two-headed eagles embroidered in gold, silver and colored silks with coats-of-arms and surmounted by royal crowns. Of the eighteenth century. Mounted on red velvet.

Heights, 6 inches; widths, 5½ inches.

(B) Pair of quatrefoil-shaped scrolled escutcheons, embroidered in gold and silver with coats-of-arms of displayed eagles and crowns, and surmounted by balls. Of the seventeenth century. Mounted on red velvet.

Heights, 6 inches; widths, 5 inches.

(C) Pair of oval escutcheons displayed on two-headed eagles embroidered in gold and colored silks, with the arms of the Borghese family and surmounted by Ducal coronets. Seventeenth century. Mounted on silk damask.

Heights, 6 inches; widths, 5¼ inches.

103—TWO SEVENTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEONS

Shield-shaped, embroidered in gold, silver and colored silks, with coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels.

Heights, 6 inches; widths, 5 inches.

104—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, with drapery mantling embroidered in silver and colored silks with coat-of-arms displayed on eagle and surmounted by a royal crown. Of the sixteenth century. Mounted on silk damask.

Height, $5\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches.

(B) Shield-shaped, mantled with ermine and embroidered in gold and colored silks, with two coats-of-arms of the Medici and Borghese families and surmounted by a royal crown. Of the eighteenth century. Mounted on silk damask.

Height, $5\frac{3}{4}$ inches; width, 5 inches.

(C) Shield-shaped, acanthus-leaf scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a trefoiled floriation. Of the seventeenth century. Mounted on velvet.

Height, $5\frac{1}{2}$ inches; width, 5 inches.

105—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Double pear-shaped, scrolled, embroidered in gold, silver and colored silks, with coats-of-arms and surmounted by an Abbot's Hat with raised silk tassels. Of the sixteenth century. Mounted on silk damask.

Height, $5\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches.

(B) Oval, acanthus-leaf scrolled, embroidered in colored silks, with the arms of the Medici family. Of the sixteenth century. Mounted on silk damask.

Height, $5\frac{1}{2}$ inches; width, $4\frac{1}{4}$ inches.

(C) Oval-shaped, scrolled, embroidered in gold and colored silks, with coat-of-arms. Of the seventeenth century. Mounted on red velvet.

Height, $5\frac{1}{2}$ inches; width, $4\frac{1}{2}$ inches.

106—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled and voluted, embroidered in gold, silver and colored silks, with coat-of-arms and surmounted by a plumed helmet with acanthus-leaf mantlings. Of the sixteenth century. Mounted on silk damask.

Height, 5½ inches; width, 5½ inches.

(B) Pear-shaped, acanthus-leaf scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a coronet. Of the seventeenth century. Mounted on silk damask.

Height, 6½ inches; width, 3½ inches.

(C) Shield-shaped, voluted and acanthus-leaf bordered, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Ducal coronet. Of the eighteenth century. Mounted on silk damask.

Height, 6¾ inches; width, 4½ inches.

107—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled, surrounded by acanthus-leaf scrollings, embroidered in silver and colored silks and surmounted by a scrolled label. Of the seventeenth century. Mounted on silk damask.

Height, 6 inches; width, 5 inches.

(B) Shield-shaped, voluted and scrolled, embroidered in gold and colored silks, with coat-of-arms. Of the sixteenth century. Mounted on silk damask.

Height, 6¾ inches; width, 5¼ inches.

(C) Shield-shaped, voluted and acanthus-leaf scrolled, embroidered in gold and colored silks and surmounted by a coronet. Of the sixteenth century. Mounted on silk damask.

Height, 6¾ inches; width, 4¾ inches.

108—FOUR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled and voluted, embroidered in gold and colored silks, with a coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Mounted on velvet.

Height, 6½ inches; width, 6 inches.

(B) Shield-shaped, pierced acanthus-leaf scrolled and voluted, embroidered in gold and silver, with coat-of-arms and surmounted and surrounded by looped ribbonings. Seventeenth century. Mounted on silk damask.

Height, 6½ inches; width, 6½ inches.

(C) Oval, acanthus-leaf scrolled, embroidered in gold and colored silks, with coat-of-arms of the Borghese family and surmounted by a coronet. Seventeenth century. Mounted on red velvet.

Height, 6¾ inches; width, 4½ inches.

(D) Scrolled and voluted, pear-shaped, embroidered in gold and silver. Coat-of-arms of the Medici family and surmounted by a Ducal coronet. Of the seventeenth century. Mounted on silk damask.

Height, 6½ inches; width, 5 inches.

109—TWO ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, embroidered in gold and colored silks, with a coat-of-arms and surmounted by a Cardinal's Hat with looped cord and embroidered tassels. Of the eighteenth century. Mounted on silk damask.

Height, 6¾ inches; width, 6 inches.

(B) Scrolled pear-shaped, embroidered in gold and colored silks, with a coat-of-arms and surmounted by a Bishop's Hat with embroidered tassels. Of the eighteenth century. Mounted on old silk damask.

Height, 6½ inches; width, 6½ inches.

110—TWO PAIR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, acanthus-leaf scrolled and voluted escutcheons, embroidered in gold and colored silks. With coats-of-arms and surmounted by a Bishop's Hat with embroidered tassels. Of the eighteenth century.

Height, 7½ inches; width, 6 inches.

(B) Shield-shaped, acanthus-leaf scrolled escutcheons, embroidered in silver and colored silks, with coats-of-arms and surmounted by coronets above which are a Bishop's Hat with embroidered tassels. Of the eighteenth century. Mounted on silk damask.

Height, 7 inches; width, 6 inches.

111—TWO PAIR OF ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of shield-shaped, scrolled and voluted escutcheons, embroidered in colored silks, with interlacing stems of trefoil leaves and ears of wheat. Of the sixteenth century. Mounted on silk damask.

Height, 7½ inches; width, 6½ inches.

(B) Pair of shaped scrolled escutcheons, embroidered in colored silks with similar coats-of-arms and surmounted by helmets and acanthus-leaf mantlings. Of the sixteenth century. Mounted on silk damask.

Height, 7¾ inches; width, 6 inches.

112—TWO PAIR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pear-shaped, scrolled and shelled, embroidered in gold and colored silks, with coat-of-arms of the Borghese family and surmounted by a Bishop's Hat with raised silk tassels. Of the sixteenth century. Mounted on silk damask.

Height, 7 inches; width, 5½ inches.

(B) Pair of escutcheons, each with two oval coats-of-arms, framed by crossed branches of palm and surmounted by Ducal coronets embroidered in silver and colored silks. Eighteenth century. Mounted on silk damask.

Height, 6¾ inches; width, 6½ inches.

113—TWO PAIR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of shield-shaped, scrolled and voluted escutcheons, embroidered in gold and colored silks, one with a heraldic device of a tree with the monogram A.M. and surmounted by coronets. Mounted on velvet. Of the eighteenth century.

Height, 7½ inches; width, 5¾ inches.

(B) Pair of shield-shaped, scrolled and voluted escutcheons, embroidered in gold and colored silks, with coats-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the eighteenth century. Mounted on silk.

Height, 7 inches; width, 6½ inches.

114—TWO PAIR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of shield-shaped acanthus-leaf scrolled escutcheons, embroidered in gold and silver, with similar coats-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the eighteenth century. Mounted on silk damask.

Height, 7¾ inches; width, 7¼ inches.

(B) Pair of shield-shaped acanthus-leaf scrolled escutcheons, embroidered in gold and silver, with similar coats-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the eighteenth century. Mounted on silk damask.

Height, 7¾ inches; width, 7¼ inches.

115—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, acanthus-leaf scrolled and voluted, embroidered in gold and blue silk, with coat-of-arms, surmounted by a ribbon with Latin motto and surmounted by looped ribbonings. Of the seventeenth century. Mounted on silk.

Height, 7 inches; width, 5½ inches.

(B) Pear-shaped, scrolled, embroidered in gold and silver, with coat-of-arms, surmounted by a trefoiled coronet and displayed on cross with forked arms. Of the seventeenth century. Mounted on red velvet.

Height, 7 inches; width, 5 inches.

(C) Shield-shaped, scrolled, embroidered in gold and colored silks, with coat-of-arms. Of the seventeenth century. Mounted on silk damask.

Height, 7½ inches; width, 4½ inches.

116—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Oval-shaped, scrolled, embroidered in colored silks with coat-of-arms and surmounted by a coronet. Of the sixteenth century. Mounted on silk damask.

Height, 7 inches; width, 4½ inches.

(B) Pear-shaped, acanthus-leaf scrolled and voluted, embroidered in gold and surmounted by a Ducal coronet. Mounted on silk damask.

Height, 7¾ inches; width, 5 inches.

(C) Shield-shaped, scrolled and voluted, embroidered in gold and silver, with coat-of-arms. Of the seventeenth century. Mounted on silk damask.

Height, 7 inches; width, 4½ inches.

117—TWO PAIR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of shield-shaped scrolled escutcheons, embroidered in gold, silver and colored silks, with coats-of-arms and surmounted by a Bishop's Hat with raised silken tassels. Of the seventeenth century. Mounted on velvet.

Height, 7¾ inches; width, 7¼ inches.

(B) Pair of shield-shaped scrolled escutcheons, embroidered in gold, silver and colored silks, with coats-of-arms and surmounted by a Bishop's Hat with raised tassels of silk. Of the seventeenth century. Mounted on silk damask.

Height, 7¾ inches; width, 7¼ inches.

118—TWO ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled, surrounded by looped ribbonings, with emblem of St. Francis of Assisi and surmounted by a coronet. Of the sixteenth century. Mounted on silk damask.

Height, 7½ inches; width, 6 inches.

(B) Shield-shaped, scrolled, embroidered in gold and colored silks with coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the seventeenth century. Mounted on silk.

Height, 7¼ inches; width, 6½ inches.

119—FOUR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, acanthus-leaf scrolled, embroidered in colored silks, diagonal band inscribed "S. P. Q. R." and surmounted by a Ducal coronet. Of the seventeenth century.

Height, 7 $\frac{3}{4}$ inches; width, 5 inches.

(B) Shield-shaped, acanthus-leaf scrolled, embroidered in gold and colored silks, with coat-of-arms quartered with arms of the Gondi family and surmounted by an Eastern crown. Of the eighteenth century. Mounted on silk damask.

Height, 7 $\frac{3}{4}$ inches; width, 5 $\frac{3}{4}$ inches.

(C) Shield-shaped, scrolled, embroidered in silver and colored silks, with a coat-of-arms and surmounted by a Count's coronet. Of the seventeenth century. Mounted on silk damask.

Height, 7 inches; width, 5 inches.

(D) Shield-shaped, leaf-scrolled, embroidered in gold, silver and colored silks, with the coat-of-arms of Castile and surmounted by a Royal crown. Of the eighteenth century. Mounted on silk damask.

Height, 9 inches; width, 6 $\frac{1}{4}$ inches.

120—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Ducal coronet. Of the eighteenth century. Mounted on silk.

Height, 7 inches; width, 5 inches.

(B) Shield-shaped, scrolled, embroidered in gold and colored silks with a coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the sixteenth century.

Height, 7 inches; width, 5 $\frac{1}{2}$ inches.

(C) Shield-shaped, scrolled and voluted, embroidered in colored silks, with coat-of-arms and surmounted by coronet. Of the eighteenth century. Mounted on silk damask.

Height, 7 inches; width, 5 $\frac{1}{2}$ inches.

121—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Oval, scrolled, voluted, in appliqué embroidery of colored silks outlined in gold cord. Painted with figure of the Virgin and Child Christ. Of the eighteenth century. Mounted on silk.

Height, $7\frac{1}{4}$ inches; width, 6 inches.

(B) Pear-shaped, scrolled, embroidered in colored silks, with coat-of-arms, and surmounted by an Eastern crown with forked label below. Of the seventeenth century. Mounted on silk damask.

Height, $7\frac{1}{2}$ inches; width, $6\frac{1}{2}$ inches.

(C) Shield-shaped, scrolled, embroidered in colored silks, with the heraldic device of a star and surmounted by a Bishop's Hat with embroidered tassels. Of the sixteenth century.

Height, 7 inches; width, $6\frac{1}{2}$ inches.

122—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled and voluted, embroidered in gold, silver and colored silks on crossed crozier and banners, with coats-of-arms and surmounted by an Archbishop's mitre. Of the sixteenth century. Mounted on silk brocade.

Height, 7 inches; width, 6 inches.

(B) Oval, acanthus-leaf scrolled, embroidered in gold and colored silks, with the coat-of-arms of the Borghese family and surmounted by a helmet with acanthus-leaf and raised tassel mantlings. Of the seventeenth century. Mounted on silk damask.

Height, 7 inches; width, $6\frac{1}{2}$ inches.

(C) Shield-shaped, acanthus-leaf scrolled and voluted, embroidered in colored silks, with interlaced branches of foliage and surrounded by looped ribbonings. Of the sixteenth century. Mounted on red velvet.

Height, $7\frac{1}{2}$ inches; width, $6\frac{3}{4}$ inches.

123—TWO ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled, embroidered in gold, with the word PAX and a cross, and surmounted by a Bishop's Hat with embroidered tassels. Of the eighteenth century.

Height, 7½ inches; width, 6½ inches.

(B) Trefoil-shaped, scrolled, embroidered in gold, silver and colored silks, with heraldic device and surmounted by a Bishop's Hat with raised silk tassels. Of the seventeenth century. Mounted on silk damask.

Height, 6½ inches; width, 7½ inches.

124—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Oval, scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Bishop's Hat with looped cords and embroidered tassels. Of the sixteenth century. Mounted on silk.

Height, 7½ inches; width, 7 inches.

(B) Quatrefoil-shaped, scrolled, embroidered in gold, silver and colored silks, with coat-of-arms and surmounted by a Ducal coronet. Mounted on silk damask. Of the seventeenth century.

Height, 7¼ inches; width, 7 inches.

(C) Pear-shaped, scrolled with leaves, embroidered in gold, silver and colored silks, with coat-of-arms and surmounted by a Ducal coronet and acanthus-leaf mantlings. Of the seventeenth century. Mounted on silk damask.

Height, 7¼ inches; width, 6¼ inches.

125—FOUR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled, embroidered in colored silks, with coats-of-arms and surmounted by a helmet with acanthus-leaf mantling. Of the sixteenth century. Mounted on silk damask.

Height, 7¾ inches; width, 6 inches.

(B) Set of three shield-shaped, acanthus-leaf scrolled escutcheons, embroidered in gold and colored silks, with similar coats-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the eighteenth century. Mounted on silk damask.

Height, 7½ inches; width, 6¼ inches.



126—FOUR EMBROIDERED ESCUTCHEONS

Set of four shield-shaped, acanthus-leaf scrolled and voluted Spanish escutcheons, embroidered in gold, silver and colored silks, with coats-of-arms surrounded by name of Count Frederick Hermost and surmounted by Ducal coronets. Seventeenth century. Mounted on silk damask.

Height, 10 inches; width, 7 inches.

127—SET OF THREE ITALIAN EMBROIDERED ESCUTCHEONS

Shield-shaped, scrolled and voluted, on forked crosses embroidered in silver and colored silks, with similar coats-of-arms and surmounted by shell ornamentation. Of the eighteenth century. Mounted on velvet and silk damask.

Height, 8 inches; width, 6 inches.

128—TWO PAIR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of shield-shaped, acanthus-leaf, scrolled and voluted escutcheons of the eighteenth century, embroidered in colored silks, with similar coats-of-arms, surmounted by processional crosses, croziers and Archbishops' mitres and with crossed branches of laurel and labels below. Mounted on silk damask.

Height, 9 $\frac{1}{4}$ inches; width, 2 $\frac{3}{4}$ inches.

(B) Pair of shield-shaped, acanthus-leaf scrolled and voluted escutcheons of the eighteenth century, embroidered in colored silks, with similar coats-of-arms, surmounted by processional crosses, croziers and Archbishops' mitres and with crossed branches of laurel and labels below. Mounted on silk damask.

Height, 9 $\frac{1}{4}$ inches; width, 2 $\frac{3}{4}$ inches.



129—PAIR EIGHTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEONS

Scrolled shield-shaped, embroidered in gold and colored silks, with similar coats-of-arms of five stars, and surmounted by Bishop's Hats with raised silk tassels. Of the eighteenth century. Mounted on silk damask.

Height, 9¼ inches; width, 8¾ inches.

130—SET OF THREE SPANISH ESCUTCHEONS

Shield-shaped, pierced and scrolled, embroidered in colored silks with coats-of-arms of the Borghese family, surmounted by Papal tiaras, crossed Keys and looped ribbons and with embroidered tassels below. Of the eighteenth century. Two mounted on red velvet and on silk damask.

Height, 8¾ inches; width, 6¾ inches.

131—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped escutcheon of the sixteenth century, embroidered in silver and colored silks, with coat-of-arms. Mounted on silk damask.

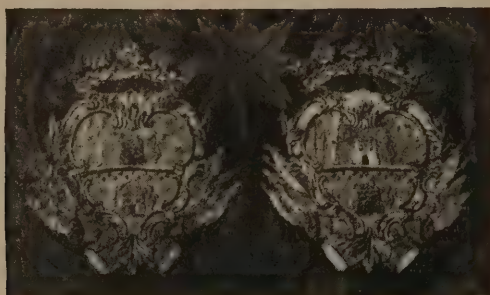
Height, 8½ inches; width, 6 inches.

(B) Shield-shaped, scrolled and voluted escutcheon of the seventeenth century, embroidered in colored silks, with coat-of-arms and surmounted by a Ducal coronet. Mounted on silk damask.

Height, 8 inches; width, 6½ inches.

(C) Shield-shaped, pierced and acanthus-leaf scrolled escutcheon of the eighteenth century, embroidered in colored silks, with coat-of-arms, surmounted by an Eastern cross and bordered with looped ribbonings. Mounted on silk damask.

Height, 8 inches; width, 6¼ inches.



132—PAIR OF ITALIAN EMBROIDERED ESCUTCHEONS

Pear-shaped, scrolled, embroidered in gold, silver and colored silks, with similar coats-of-arms, surmounted by Ducal coronets and resting on military trophies with crossed standards. Of the eighteenth century. Mounted on silk damask.

Height, 9 inches; width, 8½ inches.

133—TWO PAIR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pairs of shield-shaped, acanthus-leaf scrolled escutcheons, embroidered in gold and colored silks, with coats-of-arms, surmounted by coronets and surrounded by looped ribbonings. Of the seventeenth century. Mounted on silk damask.

Height, 9 inches; width, 6 inches.

(B) Pair of shield-shaped escutcheons, bordered with acanthus leaves and cherubim embroidered in gold and colored silks, with similar coats-of-arms and surmounted by Bishop's Hats with raised silk tassels. Of the sixteenth century. Mounted on silk.

Height, 8 inches; width, 7 inches.

134—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of shield-shaped acanthus-leaf scrolled and voluted escutcheons, embroidered in gold and colored silks, with coats-of-arms and surmounted by Ducal coronets. Of the sixteenth century. Mounted on silk.

Height, 10 inches; width, 9 inches.

(B) Shield-shaped, embroidered in gold, silver and colored silks, with coats-of-arms. Displayed on two-headed eagle and surmounted by a Bishop's Hat with embroidered tassels. Of the eighteenth century. Mounted on silk damask.

Height, 10¼ inches; width, 8¼ inches.



135—PAIR OF ITALIAN EMBROIDERED ESCUTCHEONS

Oval-shaped, scrolled, embroidered in silver and colored silks, with coats-of-arms, quartering two-headed eagles and surmounted by crosses and a Bishop's Hat with embroidered tassels. Of the eighteenth century.

Height, 10 inches; width, 8 inches.

136—PAIR OF SIXTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEONS

Squares of silk embroidered in gold and colored silks with oval escutcheons of the coats-of-arms of Castile and Aragon quartered with those of the Medici family, surrounded by borders of strapwork and pointed-leaf rosettes, and surmounted by Royal crowns. The squares have grounds *semé* with fleurs-de-lis and castles, are bordered with scrolled and pointed leaves, and have military trophies at the angles.

Height, 14 inches; width, 14 inches.

137—SEVENTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEON

Shield-shaped scrolled escutcheon, embroidered in gold and colored silks with coats-of-arms.

Height, 20½ inches; width, 14½ inches.

138—SEVENTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEON

Shield-shaped scrolled escutcheon, embroidered in gold and colored silks with coat-of-arms.

Height, 8 inches; width, 5 inches.



139—PAIR OF SIXTEENTH CENTURY EMBROIDERED ESCUTCHEONS

Shield-shaped scrolled and voluted escutcheons, embroidered in gold and colored silks, with coats-of-arms of the Colonna family and surmounted by Bishop's Hats with raised silk tassels. Mounted on silk damask.

Height, 15½ inches; width, 13 inches.

140—TWO ITALIAN EMBROIDERED ESCUTCHEONS

(A) Egg-shaped, pierced, scrolled and voluted, embroidered in gold and colored silks, with coat-of-arms having quartering of displayed eagle and crown, and surmounted by crowned and crested he'lmets with acanthus-leaf mantlings. Of the seventeenth century. Mounted on silk damask.

Height, 13 inches; width, 12½ inches.

(2) Oval, acanthus-leaf scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the sixteenth century. Mounted on silk damask.

Height, 14 inches; width, 12½ inches.

141—PAIR OF ITALIAN EMBROIDERED ESCUTCHEONS

Oval-shaped, scrolled, with volutes and shells embroidered in gold, silver and colored silks, with coats-of-arms, and surmounted by crosses and Cardinals' Hats with embroidered tassels. Of the sixteenth century.

Height, 8 inches; width, 7 inches.



142—PAIR OF EIGHTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEONS

Pair of pear-shaped acanthus-leaf scrolled escutcheons of the eighteenth century, embroidered in silver and colored silks, with coats-of-arms, and surmounted by detached coronets. Mounted on velvet.

Height, 10½ inches; width, 7 inches.

143—FOUR SEVENTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of shield-shaped scrolled escutcheons, embroidered in gold and colored silks, with two oval-shaped coats-of-arms, having crown above, pendent keys at sides, and surmounted by an Eastern crown with canopied drapery mantlings. Of the seventeenth century. Mounted on velvet, finished with gold lace.

Height, 11½ inches; width, 9 inches.

(B) Oval medallion within a shield-shaped rococo-scrolled escutcheon, embroidered in gold and colored silks, with coat-of-arms. Of the seventeenth century. Mounted on silk damask.

Height, 12 inches; width, 9½ inches.

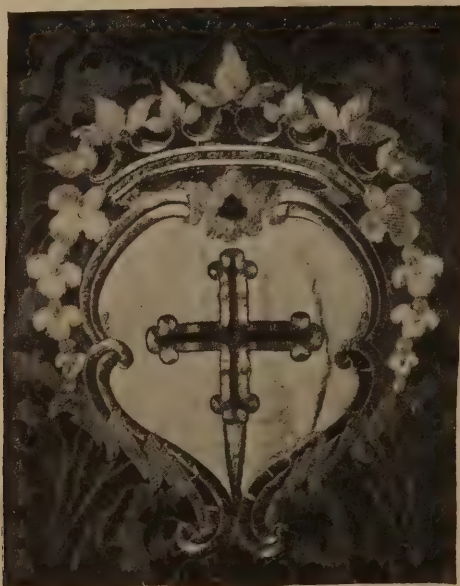
(C) Shield-shaped, acanthus-leaf scrolled and voluted, embroidered in gold and colored silks, with the coat-of-arms of the Arnolfi family and surmounted by looped ribbonings. Of the seventeenth century. Mounted on silk damask.

Height, 10½ inches; width, 11 inches.



- 144—SEVENTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEON
Shield-shaped acanthus-leaf scrolled voluted and diapered escutcheon, with coat-of-arms having upper field in blue velvet and surmounted by a helmet with acanthus-leaf mantlings. Mounted in silk damask.

Height, 18½ inches; width, 15¼ inches.



- 145—EIGHTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEON
Heart-shaped scrolled and voluted escutcheon embroidered in silver and colored silks having floral pendants at the sides, with a heraldic device of a floriated cross and surmounted by a pointed trefoil-leaf crown. Mounted on silk damask.

Height, 22 inches; width, 18 inches.



146—SIXTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEON

Shield-shaped scrolled and voluted escutcheon, with acanthus-leaf corners embroidered in gold and colored silks, with the coat-of-arms of the Colonna family and surmounted by a Bishop's Hat with raised silk tassels. Mounted on red velvet.

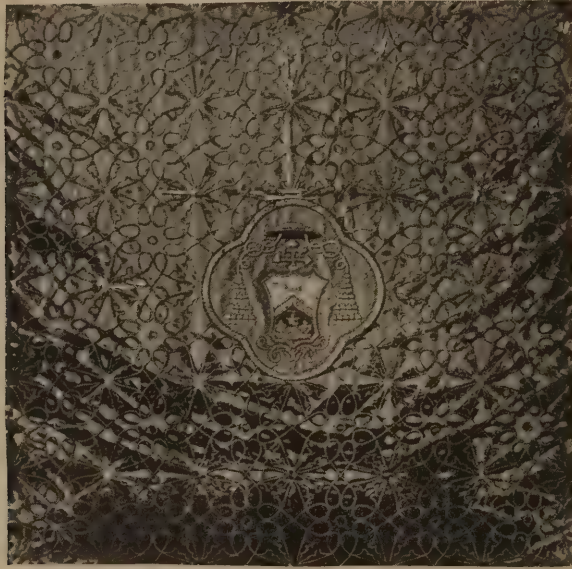
Height, 24 inches; width, 20 inches.



147—PAIR OF SIXTEENTH CENTURY ITALIAN EMBROIDERED VELVET
CHASUBLE HOODS

Spade-shaped hoods of red velvet appliqué with shield-shaped escutcheons surrounded by scrolled acanthus leaves, volutes and floral pendants embroidered in gold and colored silks, with coats-of-arms and surmounted by strawberry-leaf coronets.

Height, 22½ inches; width, 20 inches.



148—SQUARE OF SIXTEENTH CENTURY ITALIAN VELVET WITH EMBROIDERED ESCUTCHEON

Squares of red velvet patterned with a diaper of quatrefoil scrollings in silk cord and embroidered in the center with a quatrefoil medallion bordered with silk cord and containing a shield-shaped escutcheon embroidered in gold and colored silks, with a coat-of-arms and surmounted by a Cardinal's Hat with embroidered tassels and a floriated cross.

Height, 24 inches; width, 24 inches.

149—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of shield-shaped, acanthus-leaf scrolled escutcheons, embroidered in gold and colored silks, with coats-of-arms and surmounted by Bishop's Hats with raised silk tassels. Of the seventeenth century. Mounted on silk brocatelle.

Height, 11 inches; width, 9 inches.

(B) Shield-shaped, scrolled and diapered, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the seventeenth century.

Height, 9 inches; width, 10 inches.



150—PAIR OF EIGHTEENTH CENTURY ESCUTCHEONS

Oval-shaped scrolled and voluted escutcheons surrounded with acanthus-leaf scrollings and with acanthus-leaf pendants. Embroidered in gold and surmounted with acanthus-leaf crowns. Mounted on red silk damask.

Height, 39½ inches; width, 29 inches.

151—TWO ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, voluted, embroidered in gold and colored silks, with coat-of-arms of a displayed eagle and crown, and surmounted by a Papal Tiara, crossed Keys and looped ribbon with tasseled pendants. Of the sixteenth century. Mounted on silk damask.

Height, 10 inches; width, 7¼ inches.

(B) Ovol-shaped, acanthus-leaf scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Ducal coronet. Of the seventeenth century.

Height, 10½ inches; width, 8 inches.



152—PAIR OF SEVENTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEONS

Shield-shaped acanthus-leaf scrolled and voluted escutcheons embroidered in gold, silver and colored silks, with coats-of-arms and surmounted by Bishops' Hats with raised silk tassels. Mounted on silk damask.

Height, 17 inches; width, 16 inches.

153—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Rectangular shape, shield-shaped, surrounded by scrollings and bowed ribbons embroidered in gold and silk with coat-of-arms and surmounted by a Ducal coronet. Of the seventeenth century. Banner of silk finished with silk fringe.

Height, 13¾ inches; width, 10¼ inches.

(B) Shield-shaped, scrolled, embroidered in gold and colored silks, with coat-of-arms. Of the seventeenth century. Mounted on silk damask.

Height, 12 inches; width, 10 inches.

(C) Pear-shaped, acanthus-leaf scrolled and voluted, embroidered in colored silks, with the emblem of St. Francis of Assisi and surmounted by a crown. Of the seventeenth century. Mounted on silk damask.

Height, 13 inches; width, 8½ inches.

154—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, acanthus-leaf scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the eighteenth century. Mounted on silk damask.

Height, 10 inches; width, 9½ inches.

(B) Oval-shaped, scrolled and voluted, embroidered in gold, silver and colored silks, with the coats-of-arms of the Borghese family and surmounted by a helmet with acanthus-leaf mantling. Of the sixteenth century. Mounted on red velvet.

Height, 10 inches; width, 10 inches.

(C) Shield-shaped, scrolled, embroidered in gold and colored silks with coats-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the eighteenth century. Mounted on red velvet.

Height, 10 inches; width, 9 inches.

155—SIX EIGHTEENTH CENTURY ITALIAN EMBROIDERED ESCUTCHEONS

(A) Pair of pear-shaped acanthus-leaf scrolled voluted and rosetted escutcheons, embroidered in gold and silver with embroidered Chalices and Patens, surmounted by processional crosses with canopies. Of the eighteenth century. Mounted on silk damask.

Height, 8 inches; width, 4¾ inches.

(B) Pair of rococo scrolled shield-shaped escutcheons, embroidered in gold and colored silks with similar coats-of-arms and surmounted by helmets and plume mantlings. Of the eighteenth century. Mounted on silk damask.

Height, 8¾ inches; width, 6¼ inches.

(C) Pair of shield-shaped acanthus-leaf scrolled and voluted escutcheons, embroidered in colored silks, with coats-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the eighteenth century. Mounted on silk damask.

Height, 8½ inches; width, 7 inches.

156—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Scrolled shield-shaped, embroidered in gold and colored silks, with coats-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the seventeenth century. Mounted on silk damask.

Height, 8½ inches; width, 9½ inches.

(B) Heart-shaped scrolled escutcheon, with shells and volutes. Embroidered in colored silks, with coat-of-arms of Castile, and surmounted by a royal crown. Of the seventeenth century. Mounted on silk damask.

Height, 8 inches; width, 9½ inches.

(C) Heart-shaped scrolled and voluted escutcheon, embroidered in gold and colored silks, with a coat-of-arms, and surmounted by a helmet. Of the seventeenth century. Mounted on silk damask.

Height, 9¼ inches; width, 8½ inches.

157—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Of the eighteenth century, embroidered in gold, silver and colored silks, with two oval coats-of-arms, flanked by two crossed branches of palm and surmounted by a Prince's crown. Mounted on silk damask.

Height, 8½ inches; width, 7½ inches.

(B) Shield-shaped, acanthus-leaf scrolled, embroidered in colored silks, with coat-of-arms and surmounted by a Ducal coronet. Seventeenth century. Mounted on silk damask.

Height, 9½ inches; width, 7 inches.

(C) Shield-shaped, acanthus-leaf scrolled, embroidered in gold and silver, with a coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the seventeenth century. Mounted on silk damask.

Height, 7½ inches; width, 7 inches.

158—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, acanthus-leaf scrolled and voluted, embroidered in silver and colored silks and surmounted by a Papal Tiara and crossed Keys and with raised tassels. Of the seventeenth century. Mounted on red velvet.

Height, 7½ inches; width, 7½ inches.

(B) Shield-shaped, surrounded with scrolled leaves embroidered in gold and colored silks, with coat-of-arms and surmounted by an Eastern crown. Of the sixteenth century. Mounted on silk damask.

Height, 8½ inches; width, 5¾ inches.

(C) Shield-shaped, scrolled and voluted, embroidered in gold, silver and colored silks, with coat-of-arms and surmounted by floriated cross and a Bishop's Hat with embroidered tassels. Seventeenth century.

Height, 8½ inches; width, 6 inches.

159—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, acanthus-leaf scrolled, surrounded by looped ribbonings embroidered in gold and colored silks with the coat-of-arms of the Colonna family and surmounted by a Ducal coronet. Of the eighteenth century. Mounted on silk damask.

Height, 8 inches; width, 6 inches.

(B) Shield-shaped, scrolled, surrounded by looped ribbonings embroidered in colored silks, with the coat-of-arms of the Gondi family and surrounded by a count's coronet. Of the seventeenth century. Mounted on silk damask.

Height, 8 inches; width, 6 inches.

(C) Shield-shaped, scrolled, surrounded with bow ribbons, embroidered in gold and colored silks, with coat-of-arms. Of the seventeenth century. Mounted on silk damask.

Height, 8 inches; width, 5½ inches.

160—FOUR SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURY
EMBROIDERED ESCUTCHEONS

(A) Shield-shaped escutcheon of the sixteenth century, surrounded by scrolled acanthus leaves and displayed on a forked cross, embroidered in colored silks and surmounted by a plumed and crowned helmet. Mounted on silk damask.

Height, 8½ inches; width, 5¾ inches.

(B) Scrolled pear-shaped escutcheon of the seventeenth century, embroidered in colored silks with coat-of-arms surmounted by a plumed helmet. Mounted on silk damask.

Height, 8½ inches; width, 5¾ inches.

(C) Shield-shaped acanthus-leaf scrolled escutcheon of the seventeenth century, embroidered in gold and colored silks, with coat-of-arms and surmounted by an Abbot's Hat. Mounted on silk damask.

Height, 8 inches; width, 5 inches.

(D) Shield-shaped escutcheon, embroidered, of the sixteenth century, in colored silks with a coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels.

Height, 8¼ inches; width, 7¼ inches.

161—THREE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURY
ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped scrolled escutcheon of the seventeenth century, embroidered in gold and silver, with coat-of-arms surmounted by a Ducal coronet surrounded with looped ribbonings and displayed on a cross with forked arms. Mounted on velvet.

Height, 8 inches; width, 7 inches.

(B) Shield-shaped acanthus-leaf scrolled and voluted escutcheon embroidered in gold and colored silks, with heraldic device of crown and surmounted by a Bishop's Hat with looped cords and raised silk tassels.

Height, 8 inches; width, 7 inches.

(C) Ovolo-shaped, scrolled, with crossed branches of trefoiled leaves embroidered in gold, silver and colored silks, with coat-of-arms and surmounted by a Ducal coronet. Mounted on silk.

Height, 7 inches; width, 6½ inches.

162—FOUR ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, scrolled, embroidered in colored silks, with coat-of-arms and surmounted by a helmet with acanthus-leaf mantlings and pendants of silk cord. Of the sixteenth century.

Height, 7¼ inches; width, 6½ inches.

(B) Shield-shaped, scrolled escutcheon of the seventeenth century, surrounded by looped ribbonings embroidered in silver and colored silks, with coat-of-arms of the Borghese family. Mounted on silk.

Height, 8 inches; width, 6 inches.

(C) Pear-shaped scrolled and voluted escutcheon of the eighteenth century, embroidered in gold and silver and colored silks, with a coat-of-arms surmounted by an embroidered cross and a Bishop's Hat with embroidered tassels mounted on satin.

Height, 8¾ inches; width, 6¾ inches.

(D) Shield-shaped scrolled and voluted escutcheon of the sixteenth century, embroidered in gold and silver, with coat-of-arms, and surmounted by a helmet with acanthus-leaf mantlings. Mounted on red velvet.

Height, 8 inches; width, 7 inches.

163—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Scrolled shield-shaped, embroidered in colored silks with a coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the seventeenth century.

Height, 9½ inches; width, 6¾ inches.

(B) Shield-shaped, scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Bishop's Hat with scrolled cord and silk tassels. Of the sixteenth century.

Height, 8½ inches; width, 8½ inches.

(C) Pear-shaped, scrolled, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Bishop's Hat with looped cord and raised silk tassels. Of the eighteenth century.

Height, 6½ inches; width, 9½ inches.

164—THREE ITALIAN EMBROIDERED ESCUTCHEONS

(A) Shield-shaped, acanthus-leaf scrolled and voluted, embroidered in gold, silver and colored silks, with coat-of-arms and surmounted by a Bishop's Hat with raised silk tassels. Of the seventeenth century. Mounted on red velvet.

Height, 8 inches; width, 8 inches.

(B) Scrolled shield-shaped, embroidered in gold, silver and colored silks, with coat-of-arms and surmounted by helmet acanthus-leaf mantlings and Bishop's Hat with raised silk tassels. Of the eighteenth century. Mounted on silk.

Height, 7 $\frac{1}{4}$ inches; width, 9 inches.

(C) Richly scrolled shield-shaped, embroidered in gold and colored silks with a coat-of-arms and surmounted by a coronet. Of the seventeenth century. Mounted on silk damask.

Height, 8 $\frac{3}{4}$ inches; width, 8 inches.

165—TWO ITALIAN EMBROIDERED ESCUTCHEONS

(A) Scrolled shield-shaped, embroidered in gold and colored silks, with coat-of-arms and surmounted by a Ducal coronet. Of the seventeenth century. Mounted on silk damask.

Height, 9 $\frac{1}{2}$ inches; width, 7 $\frac{1}{4}$ inches.

(B) Shield-shaped, embroidered in gold and colored silks, with coat-of-arms, bordered with crossed branches of palm and surmounted by a Ducal coronet. Of the seventeenth century. Mounted on silk damask.

Height, 9 inches; width, 8 $\frac{1}{4}$ inches.

166—MATHEMATICAL INSTRUMENTS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES, TO BE SOLD AS A COLLECTION

Pair of simple reduction compasses. In bronze with steel points. Eighteenth century Italian.

Pair of proportional compasses in bronze; inscribed: "Butterfield Paris." Eighteenth century French.

Pair of ordinary compasses. In bronze with steel points. Eighteenth century Italian.

Pair of small proportional compasses. By Butterfield of Paris. Eighteenth century French.

[No. 166—*Continued*]

Pair of proportional compasses. In bronze. Eighteenth century Italian.

Pair of bronze proportional compasses. Maker's name, H. Sutton. Eighteenth century English.

Pair of bronze proportional compasses. Late eighteenth century Italian. Compass in copper box and carrying case of ebony, with face of engraved ivory. Sixteenth century Italian.

Pair of proportional compasses with many engraved lines and geometrical figures. Maker, John of Nürnberg.

Seventeenth century Italian bronze compass.

Seventeenth century Italian bronze compass.

Seventeenth century Italian bronze compass.

Calculating device, in wood. Inscribed: "S.A.I.P.L.F.1896." Seventeenth century Italian.

Bronze instrument for twofold use as a measure and a compass. Seventeenth century Italian.

Elaborately ornamented bronze level tripod. Seventeenth century Italian.

Bronze rule, with the divisions of the plane and the azimuth. Maker, Fabric Bovolenta. Late seventeenth century Italian.

Early decimal scale. In bronze. Maker's name: Fabric Bovolenta. Late seventeenth century Italian.

Metal quadrant, revolving on a vertical column with an oscillating compass turning in every direction. With a graduated pedestal and sundial showing the uneven hours, with the maker's name, "Bartolomeo Scanavacca of the congregation of St. Philip Neri, by whom this work was executed in Naples in 1669," and the Latin motto, "Vigilante, Quia nescitis diem et horam" (Watch! for you know not the day and hour). Seventeenth century Italian.

Note: The maker of this instrument was noteworthy both as a scientist and a writer.

Geometrical quadrant with movable pointer. Maker's name: Bernardo Facini, Venezia, 1698. Seventeenth century Venetian.

Metal quadrant moving in every direction on a vertical column, with the even and uneven hours marked on one side and the signs of the Zodiac on the other. With graduated compass below. Maker's name: Prof. Giovanni Paduani, Veronese, 1590. Sixteenth century Italian.

Divided lineal measure, and calculating rule. In wood. Inscribed: "Girt, Line W.G.A.G." Eighteenth century German.

Graduated complete circle with movable divisions. In brass. Eighteenth century Italian.

[No. 166—*Continued*]

Bronze instrument for twofold use as a measure and compasses. Eighteenth century Italian.

Instrument for calculation by means of parallel line. In bronze. Eighteenth century Italian.

Bronze pocket instrument for twofold use as a measure and compasses. Eighteenth century Italian.

Brass arithmetical measure with leather case. For making calculations by the aid of logarithms. Inscribed: "Bernardus Facini suo Marte fecit. Venitiis 1714." Eighteenth century Venetian.

Brass circle with graduations and revolving pointer to determine the angles. Eighteenth century Italian.

Bronze instrument for twofold use as a pair of proportional compasses and as a scale. Late eighteenth century Italian.

Bronze reduction quadrant. Maker's name: Bernardo Facini. Venezia, 1701. Early eighteenth century Venetian.

Octant (predecessor to the sextant) in bronze, ebony and ivory. With the Latin motto: "Litus Ignotum avide quaera—Infidam semper despiciens undam." Maker's name: W. & S. Jones, Holborn, London, Eighteenth century English.

Note: This instrument formerly belonged to Don Giovanni Langara Navarco of the Papal legion.

Octant in bronze, ebony and ivory. Makers' names: Spencer Browning & Rust, London. Eighteenth century English.

Globe called the "Mera Metro," invented by S. Loly of Trieste and made in Vienna in 1842. Nineteenth century Austrian.

167—COLLECTION OF HOROLOGICAL INSTRUMENTS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES, TO BE SOLD AS A COLLECTION OF 75 SPECIMENS

Sundial of ivory with magnetic needle and points of the compass. Made by Paulus Reinman. Sixteenth century German.

Universal sundial with demountable index and chart of the Polar altitude. Original work in boxwood, with colored ornamentation by Fra Amanzio da Belluno, a Capuchin monk of the eighteenth century. Eighteenth century Italian.

Horizontal and occidental dial of copper with chart of the latitude. Engraved: "William Herschel Londini fecit." 1784. Eighteenth century English.

Sundial in ivory, with a compass arranged to serve also as a lunar dial. Engraved with the emblem of the Jesuits' Society. Late seventeenth century Italian.

[No. 167—*Continued*]

Meridian in bronze with compass, plumb-line and quadrant for various latitudes. Eighteenth century German.

Hexahedron. Eighteenth century German.

Wooden hexahedron or cube, turning on a support, with a compass on each of the faces and quadrants, with gnomons to indicate the same hour on the different faces. Of painted wood. Maker: E. C. Stockert. Eighteenth century German.

Dodecahedron of painted wood on a support of engraved bronze having eleven quadrants with gnomons on each of the sides of the device. Seventeenth century Italian.

Small wooden column about six inches high with meridian and adjustable gnomon. Late eighteenth century Italian.

A boxwood quadrant devised to tell the time by the stars. Seventeenth century.

Bronze meridian, with compass and quadrant for various latitudes. Maker, And. Vogl. Eighteenth century German.

Toothed disk of silvered brass containing the configurations of the seven principal stars. Sixteenth century Italian.

Disk of silvered brass containing the days and phases of the moon. Sixteenth century Italian.

Disk of silvered brass containing the days of the month. Sixteenth century Italian.

Copper disk engraved with a Cabala or "Sibilottola" with which horoscopes were determined. On the reverse are engraved the initials L. R. F.**P. Early seventeenth century Italian.

Copper disk on one side of which is a map of the world in which America is clearly to be distinguished, and upon the other side of which is a stereographic projection of the sphere. Seventeenth century Italian.

Bronze meridian. With compass and adjustable gnomon. On four feet. Seventeenth century Italian.

Rosewood box, divided into four compartments. Fitted with compass, universal daily and equinoctial sundial, lunar, sidereal and epatic dials. "Soli Deo gloria et honor." Maker's inscription: "D. Joannes Petrus Gallusius Salonensis. MDCLXXX." Seventeenth century Italian.

Sundial mounted on wooden tablet covered with paper. In cardboard case. Empire Period French.

Brass meridian with compass. In case. Nineteenth century Italian.

Bronze meridian, with a compass and quadrant calculated for various latitudes. Maker, And. Vogl. Eighteenth century German.

Bronze equatorial dial with compass. Nineteenth century Italian.

[No. 167—*Continued*]

Brass equatorial dial with compass. In mahogany box with two levels in the angles. Nineteenth century Italian.

Horizontal and analemmatic quadrant of brass with a compass. In mahogany box. Early nineteenth century Italian.

Small compass with meridian. In wooden box. Early nineteenth century.

Brass compass in mahogany case. Early nineteenth century Italian.

Bronze compass marked with degrees. Maker, Giovanni Riva of Venice. Eighteenth century Venetian.

Bronze compass, marked internally and externally with degrees. Maker, Atanasio Bonotte. Eighteenth century Italian.

Horizontal sundial, with compass, in gilded bronze. Seventeenth century Italian.

Graduated compass with meridian. In mahogany case. Nineteenth century Italian.

Mahogany case with compass and meridian, calculated for the Italian hours. Eighteenth century Italian.

Horizontal and vertical sundial with compass. In ivory. Late sixteenth century Italian.

Small horizontal and vertical sundial, arranged so as to be used as a lunar dial. With compass and in wood inlaid with ivory. Sixteenth century Italian.

Bronze meridian with compass. On wooden feet. Seventeenth century Italian.

Bronze case, with meridian and compass worked for sidereal purposes. Eighteenth century Italian.

Horizontal and vertical sundial with compass. Mounted in wood. Eighteenth century Italian.

Bronze case, with compass and meridian. Inscribed: "P. J. M. P. E. 1761." Eighteenth century Italian.

Engraved ivory sundial, also arranged as a lunar dial. With compass. Sixteenth century Italian.

Ivory plaque engraved on both sides. Maker's inscription: "Hans Gebhart. Anno Domini 1544." Sixteenth century German.

Consisting of a wooden column about twelve inches high engraved with vellum finely painted with the signs of the Zodiac and with a meridian having a bronze gnomon and bearing the motto

"Purche m'abbia il sole amico
Con certezza l'ora dico."

(As long as I have the sun as a friend
With certainty the hour I tell.)

Seventeenth century Italian.

[No. 167—*Continued*]

Meridian mounted in a table of mahogany, ebony and ivory inlaid with silver and engraved in red and black. This particular quadrant can be used with a compass in place of the same latitude of 43' 44". Maker's inscription: "Pater Jes Petrus Colonna Romanus matem. fecit 1703." Eighteenth century Italian.

Gilded bronze meridian with which to determine the day and night hours. Engraved with the coat-of-arms of the Gambero family surmounted by a bishop's hat, by a two-headed eagle and by the initials C. T. (This dial formerly belonged to Count Cesare Gambero, Bishop of Tortona about 1550, the initials standing for Cesare Tortonensis.)

Of gilded bronze, having on one side a sundial calculated for the latitude of 43' 44" and on the other a night dial and calendar. Engraved with an inscription in Greek characters and contracted Greek words: "Letizio Gualterio, the Florentine, made this in the year 1527 in Florence when Alexander Medici was reigning." Sixteenth century Italian.

Solar quadrant for East and West. Showing on a finely engraved silver plate the morning and evening hours with the polar latitude of 43'. Bearing the motto, "Tempora labuntur more," and the maker's inscription: "Petrus Vincentius Dantis Rinaldorum sua manu factum dicat. excellentissimo M. Alfania Alfani nobili tusco. Ex villa Prepui Floren MCCCCLVI." Fifteenth century Florentine.

Circular ring of bronze with mariner's needle and points of the compass and with meridian, calculated for the Italian hours, divided into eighty parts with their several degrees. Seventeenth century.

Bronze compass with horizontal and vertical sundial in box of ivory wood, lined with tortoise-shell and divided into two compartments of which one is a bonbonnière. On the cover is inlaid a silver medal of the Empress Marie Louise with the date 1815. The box and compass are of the eighteenth century. French.

Small disk of oxidized silver with Latin, Hebrew and Arabic inscriptions, also with the signs of the planets and various cabalistic figures. Sixteenth century Italian.

Note: This extremely interesting piece was used by a magician or astrologer.

Hour-glass with turned supporting spindles of ebony and ivory bases inscribed with four mottoes in Italian: (a) "In the atoms that pass witness the birth and dissolution of a world"; (b) "Your body will give no more dust than is here enclosed"; (c) "Ambition will not deceive if you realize that you are no more than an atom of this dust"; (d) "This sand will tell you as it falls more lives are lost than its grains." Signed: "P. J. F. I. 1607." Seventeenth century Italian.

[No. 167—*Continued*]

Meridian mounted on a wooden tablet with a cover and marked for the Italian hours. It bears this motto in Italian: "This dial is for the sun but the shade tells the time, according to the sun and is never ahead of time." With the autograph signature: Arcetri 1615. G. G. Early seventeenth century Italian. Known as "Galileo's Meridian."

Note: This dial is confidently believed to have been made by the famous Galileo Galilei. It comes from the collection of Signor G. Galetto of Florence.

Ivory box profusely carved and with mariner's needle and points of the compass, vertical sundial marked with the uneven hours and the motto: "Vita brevis, vinum Veneremque pharmaca cave." On the exterior face of the cover is engraved a map on the Ptolemaic system with the signs of the Zodiac and of the seven major and minor planets. On the interior is engraved the plan of a horoscope with the inscription: "Licet ab horoscopio exordium vitae gnoscere. Oroscopo formulato de Natalis Joannis Paduanij qui natus fuit labente anno MCCCCCXVI July. Veronia." He was the maker of this instrument. Sixteenth century Italian.

Horizontal meridian in marble with cannon in chased bronze, gnomon, compass with screws for leveling and the Latin motto; "Me lumen vos umbra regit." On one side of the gnomon is engraved, "Eleo. Poli 49," and on the other, "Patavina specula fabricatum 1750." The cannon bears the date 1750. Eighteenth century Italian.

"Giovilabio," or instrument for finding at any time the position of the four satellites of the planet Jupiter. Made of wood and movable card-board and accompanied by table of rectification. Eighteenth century Italian.

Note: This instrument is of unusual value, for it was invented and personally made by the celebrated astronomer and meteorologist, Giuseppe Foaldo.

Ivory plaque engraved on both sides. Maker's inscription: "Hans Gebhart. Anno Domini 1544." Sixteenth century German.

Equatorial sundial with compass. In gilded and silvered bronze. Maker: And. Vogler of Augsburg. Eighteenth century German.

Bronze equatorial sundial, with compass. Eighteenth century Italian.

Wooden plaque with compass and meridian. Late eighteenth century Italian.

Barrel-shaped box of bone encircled with bosses of amber set as precious stones, with compass, sun and lunar dials and with a movable disk showing the phases of the moon and the lunar days. Seventeenth century Italian.

Boxwood case with incised figures and lined with tortoise-shell. With compass, meridian and the inscription:

"Christophorus a Lignamine doctor physicus
Sybillae filius maior Romae fecit 1799."

Eighteenth century Italian.

[No. 167—*Continued*]

Ivory plaque engraved with the meridian. Sixteenth century Italian.

Horizontal and vertical sundial with compass. In wood covered with paper. Early nineteenth century Italian.

Horizontal and vertical sundial with compass. In wood covered with paper. Early nineteenth century Italian.

Horizontal and vertical sundial with compass. In wood covered with paper. Early nineteenth century Italian.

Marble meridian with bronze gnomon inscribed with the Italian and Babylonian hours, with the signs of the Zodiac and the motto, "Tempus Nomini lupus." Late sixteenth century Italian.

Very small wooden column covered with lacquered paper and with a sundial for the Italian hours in the latitude of 45'.

Horizontal and vertical dial with compass. In wood and marked for the astronomical hours. Eighteenth century Italian.

Marble meridian marked with the astronomical and Italian hours and with the Latin motto, "Heu stat sua quique dies." Signed; Pat. Mat. Bol. 1609. Early seventeenth century Italian.

Slate meridian marked with the Italian hours. Eighteenth century Italian.

Meridian on a plate of silvered copper marked with the Italian hours and the twelve signs of the Zodiac. With movable compass. In wooden case. Sixteenth century Italian.

Sundial on paper. With a plummet accompanied by instructions. Known as a "Cabinet dial."

Various meridians plotted on different planes and with the points of the compass. Of wood covered with paper and forming one instrument. Sixteenth century Italian.

Bronze equinoctial sundial. Late sixteenth century Italian.

Bronze solar ring with hour indications available for any season, with socket in which the post turns.

Bronze solar ring with hour indications available for any season, with socket in which the post turns. Eighteenth century Italian.

Bronze solar ring with hour indications available only in the time of the equinoxes, and with the Latin motto, "Da Mihi Solem quotidianum." Dated 1672. Seventeenth century Italian.

Bronze universal astronomical ring. Arranged so as to tell the hour of the day in any part of the world. Sixteenth century Italian.

Ivory quadrant mounted in silvered bronze and supported by metal columns. Accompanied by printed directions for its use. Signed: Bruni in Bologna 1787. In leather-covered case. Eighteenth century Italian.

TEXTILES, EMBROIDERIES AND RUGS

As the center of the world's luxury, which there attained a pitch undreamed of since the days of the Byzantine Empire, Italy of the fifteenth and sixteenth centuries was the home of shimmering silken and velvet stuffs and the ultimate glories of the art of the needle.

From the days when Roger II of Sicily brought Oriental weavers and embroiderers to Palermo, the art spread over the whole country until in Renaissance times there was no town too small to have its Bottega devoted to the activities of weavers and needleworkers. The Popes, the Venetian Doges, the Dukes of Florence, Milan and Ferrara encouraged the art with constant and liberal orders, while distinguished artists, such as Raphael and Perino del Vaga, thought it not inconsistent with their dignity to draw designs for the embroiderers.

Within the last quarter of a century, however, the awakening consciousness of collectors to this wealth of beauty and decorative value has led to the dispersal throughout the world of a vast majority of these cut velvets, silken damasks and elaborate embroideries, which were at one time a commonplace of Italian life. It is, therefore, the more remarkable that Professor Volpi has been able to bring to us so characteristic a showing of Textiles, for it is at least doubtful if more important examples of the sixteenth century Italian looms have been, at one time, offered to American collectors.

Regarding the small collection of rugs, it must be remembered that it was through Italy that Europe of Renaissance times was brought into touch with the near East, and it was the Italians who first perceived and appreciated the beauty of the Turkish and Persian floor-coverings. As early as the middle of the fifteenth century Bartolo painted one in a picture now in Siena, and though one type of sixteenth century Asia Minor rug is known as the Holbein, it is on the pictures of the Italian, rather than of the Northern Masters, that we more frequently find them. These rugs of Professor Volpi's, then, have a twofold interest. Not only are they strikingly beautiful examples of the earlier Oriental looms, but each one of them has spent long centuries of service in the Palace or Villa of some Italian of high degree.

H. T.

SECOND AFTERNOON'S SALE

TUESDAY, DECEMBER 18, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 168 to 344, inclusive

168—SEVENTEENTH CENTURY ITALIAN SILK TABLE COVER

Rectangular shape. Of green silk, the center embroidered in colored silks and gold thread, with coat-of-arms surrounded by a scrolled pattern. Finished with green silk fringe.

Length, 1 foot 10 inches; width, 1 foot 2 inches.

169—SEVENTEENTH CENTURY TUSCAN VELVET FRAGMENT

Irregular rectangular-shaped fragment of drapery. Of red velvet embroidered, in a bold design, in heavy appliqué of gold, with a design of scrolls and flowers, finished with a fringe of gold thread.

Length, 3 feet 2½ inches; width, 2 feet 2½ inches.

170—FRAGMENT OF EIGHTEENTH CENTURY VENETIAN VELVET

Rectangular shape. Jardinière velvet patterned on a white ground with flowers and leaves in various colors.

Length, 2 feet 5 inches; width, 2 feet.

171—EIGHTEENTH CENTURY ITALIAN SILK TABLE COVER

Rectangular shape. Of green moire antique silk embroidered in the center with a double coat-of-arms in colored silks and gold thread and with scrolled ornaments at the corners embroidered with gold. Finished with a fringe of gold threads.

Length, 3 feet 6 inches; width, 3 feet 2 inches.

172—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Rectangular shape. Of yellow velvet finished with a border of gold lace.

Length, 4 feet 10 inches; width, 4 feet 10 inches.

173—SEVENTEENTH CENTURY VENETIAN SILK TABLE COVER

Rectangular shape. Of red silk embroidered in gold, in the center, with a circular rayed medallion surrounded by a floral and scrolled patterning. Finished with silver lace.

Length, 2 feet 10 inches; width, 2 feet 6½ inches.

(Illustrated)



No. 173—SEVENTEENTH CENTURY VENETIAN SILK TABLE COVER



174—SEVENTEENTH CENTURY FLORENTINE PAPER HOLDER

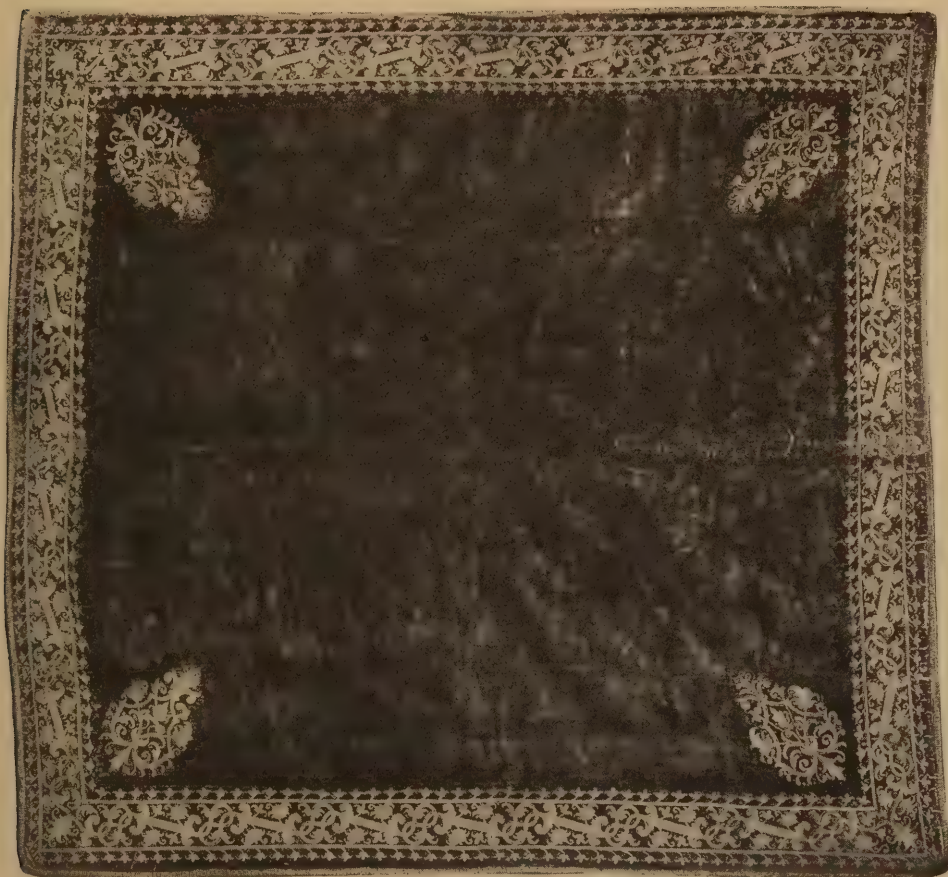
Rectangular shape. Of red silk. Divided into three portions, the center one of which has a projecting lappet and five horizontal bands to receive papers. Embroidered in gold and silver with panels of scrolls, flowers and leaves and with borders of voluted scroll patterning.

Height, 2 feet 2 inches; width, 1 foot 10 inches.

175—SEVENTEENTH CENTURY ITALIAN SILK CHALICE COVER

Rectangular-shaped chalice cover and pouch. Of red silk embroidered in gold thread and colored silks, with centers of floriated crosses and detached floral sprays and borders of a scrolled and floral patterning.

Cover: Length, 2 feet 1 inch; width, 2 feet.



176—SEVENTEENTH CENTURY FLORENTINE TABLE COVER

Rectangular shape. Of light blue velvet. Embroidered in gold thread with pear-shaped figures of scrolled interlacements at the corners and with a deep border of scrolled interlacements, leaves and torsade patternings.

Length, 3 feet 5½ inches; width, 3 feet 8 inches.

177—SEVENTEENTH CENTURY ITALIAN VELVET ALTAR FRONTAL

Rectangular shape. Of green velvet, with border of gold galloon and heavy fringe of gold thread.

Length, 3 feet 5¼ inches; width, 3 feet 1¾ inches.



178—SEVENTEENTH CENTURY VENETIAN CUT VELVET PANEL

Rectangular shape. Of yellow velvet cut in a pattern of large conventional fan-shaped flowers with serrated leaves, enclosing carnation blossoms. On a red ground. Bordered with narrow gold galloon.

Length, 4 feet 10 inches; width, 2 feet 3 inches.

179—SEVENTEENTH CENTURY ITALIAN SILK OMERALE VEIL

Square shape, of red silk embroidered in the center with the Sacred Monogram in gold thread and colored silks and with a scrolled border. Serrated edge.

Length, 3 feet 4½ inches; width, 3 feet 4½ inches.

180—SEVENTEENTH CENTURY EMBROIDERED SILK CHASUBLE

Spade-shaped. Of purple and cloth of gold and silk. Completely and heavily embroidered, in gold, in a pattern of acanthus-leaf scrollings, volutes and trefoil borderings. On the orphrey, at the back, is applied a Bishop's coat-of-arms embroidered in silver and colored silks.

181—SIXTEENTH CENTURY SIENESE VELVET CHASUBLE

Chasuble of red velvet, the orphrey embroidered in tapestry point in colored silks with two figures of saints in front and two in the back and with a coat-of-arms.

Back length, 4 feet 4 inches; front length, 3 feet 9 inches.

182—SEVENTEENTH CENTURY ITALIAN VELVET CHASUBLE

Spade-shaped chasuble, maniple with spreading ends and square chalice-cover. Of orange yellow velvet, the chasuble with orphrey cut border of gold galloon, the maniple and chalice-cover to correspond.

Chasuble: Length in front, 2 feet 3 inches; length of back, 3 feet 6 inches.

Chalice cover: Length, 2 feet; width, 2 feet.

183—SEVENTEENTH CENTURY ITALIAN VELVET CHASUBLE

Of red velvet, with a border worked in gold and silver thread. On the front, on a ground of white silk a figure of the Virgin embroidered in gold thread and colored silks, on the back two Rectangular shape. yellow velvet finished with a border of gold lace.

Length of front, 2 feet 6 inches; length of back, 3 feet 2 inches.

184—SEVENTEENTH CENTURY ITALIAN CUT VELVET STRIP

Rectangular shape. Of red velvet self-colored and cut in floral pattern, surrounded by Gothic scrolling. Finished with fringe of gold thread.

Length, 4 feet 10 inches; width, 1 foot 7½ inches.

185—SIXTEENTH CENTURY ITALIAN CUT VELVET STRIP

Rectangular shape. Of blue velvet with sunken patterning of scrolls surrounded by a border of gold galloon.

Length, 5 feet 4 inches; width, 1 foot 9 inches.

186—SEVENTEENTH CENTURY FLORENTINE SILK LAMBREQUIN

Rectangular shape. Of red silk with figure of the Virgin, embroidered in colored silks in the center, flanked by a bishop's coat-of-arms and with scrolled and floral decoration in appliqué silks and gold and silver embroidery. Scalloped edge, finished with a fringe and tassels of silk and gold thread.

Length, 5 feet 2 inches; width, 12 inches.

187—PAIR OF SEVENTEENTH CENTURY VENETIAN CUT VELVET
PANELS

Rectangular shape. Of red velvet cut in a repeated pattern of cinquefoil scrolled medallions enclosing conventional pomegranates and surrounded by Gothic scrollings. On a ground of cloth-of-silver. Finished with silver fringe.

Length, 5 feet 11 inches; width, 2 feet.

(Illustrated)



No. 187—PAIR OF SEVENTEENTH CENTURY VENETIAN CUT VELVET PANELS

188—SEVENTEENTH CENTURY FLORENTINE SILK CHASUBLE

Of red silk embroidered with coat-of-arms surmounted by a Bishop's Hat embroidered in gold plates and thread and surrounded by a narrow border.

Length of front, 2 feet 3 $\frac{3}{4}$ inches; length of back, 3 feet 5 $\frac{1}{4}$ inches.

189—SEVENTEENTH CENTURY VENETIAN CUT VELVET CHASUBLE

Of red velvet cut in a gothic design of scrollings and pomegranates on a ground of cloth-of-gold. Bordered with narrow gold galloon.

Length of front, 2 feet 8 inches; length of back, 3 feet 4 inches

190—SEVENTEENTH CENTURY ITALIAN ALTAR FRONTAL

Rectangular shape. Center of red velvet, surrounded, on three sides, between bands of applied gold lace, with broad border of petit-point embroidery worked in a design of oval panels formed by interlacing strap work and occupied by subjects of figures under canopies, animals and so forth. Finished with gold fringe.

Height, 3 feet 1 inch; length, 5 feet 8 inches.

191—SEVENTEENTH CENTURY ITALIAN EMBROIDERED SILK
OMERALE VEIL

Rectangular shape. Of red silk divided into three panels by two broad stripes embroidered in gold and colored silks in a pattern of acanthus-leaf scrolls and flowers with scrolled coats-of-arms. The panels are surrounded by borders of acanthus-leaf scrolls and flowers. Finished with narrow gold lace.

Length, 3 feet 4 inches; width, 3 feet 3 inches.

(Illustrated)



No. 191—SEVENTEENTH CENTURY ITALIAN EMBROIDERED SILK OMERALE VEIL

192—SIXTEENTH CENTURY VENETIAN TABLE COVER

Rectangular shape. Of red velvet embroidered in silver and colored silks, with a quatrefoil-shaped medallion enclosing an octagonal rosette and large flower forms. Outside are four birds and floral patternings in the corners. Surrounded by a broad scrolled border between two narrow borders of trefoil patterning.

Length, 3 feet 2½ inches; width, 4 feet 10 inches.

(Illustrated)

193—SIXTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of purple velvet.

Length, 5 feet 2 inches; width, 3 feet ¾ inches.

194—SEVENTEENTH CENTURY ITALIAN SATIN TABLE COVER

Rectangular shape. Of red satin embroidered in colored silks, with a diapered design of vases of flowers and scrolled figures surrounded by a deep border of scrolled leaves. Finished with a narrow silver galloon and lined with yellow silk.

Length, 6 feet 2 inches; width, 2 feet 4 inches.

195—SEVENTEENTH CENTURY ITALIAN SILK OMERALE VEIL

Rectangular shape. Omerale veil of red silk embroidered with gold thread in the center, with the Sacred Monogram in a circular medallion and with scrolled decoration at the angles. Surrounded by a gold border and finished with a gold fringe.

Length, 5 feet 6¾ inches; width, 2 feet 2 inches.



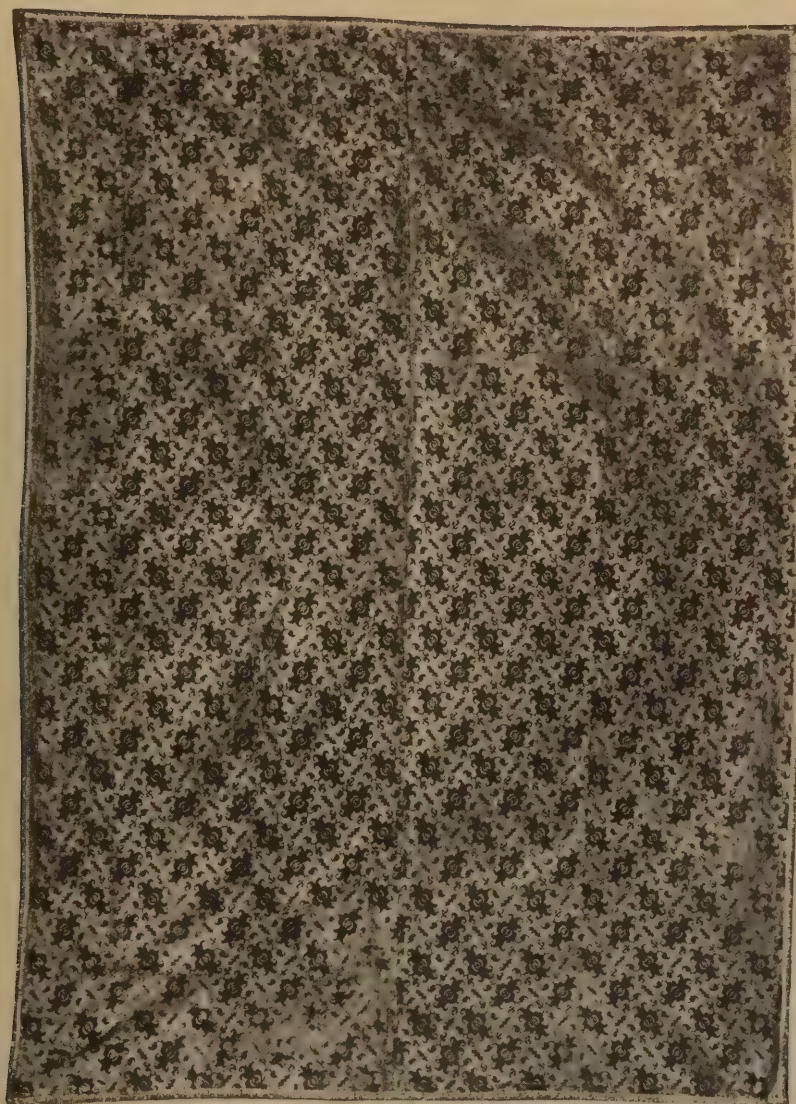
No. 192—SIXTEENTH CENTURY VENETIAN TABLE COVER



196—SEVENTEENTH CENTURY TUSCAN SILK TABLE COVER

Rectangular shape. Of green silk embroidered in gold, and colored silks, with scrolled and floral designs at the angles and with an acanthus-leaf scroll and floral border.

Length, 5 feet 9 inches; width, 3 feet 6 inches.



197—SIXTEENTH CENTURY FLORENTINE CUT VELVET TABLE COVER
Rectangular shape. Of purple velvet cut in a diapered pattern
of pomegranate and detached serrated leaves. On a cloth-of-
gold ground. Finished with a narrow gold fringe.

Length, 4 feet 8 inches; width, 3 feet 2½ inches.



198—SIXTEENTH CENTURY ITALIAN PETIT-POINT TABLE COVER

Rectangular shape. Embroidered in Italian petit-point and in gold, silver and colored silks, the center with a small design in light colors on a dark ground, flanked by bands of floral and foliage pattern on a white background. Bordered with gold galloon and finished with blue silk and gold fringe.

Length, 3 feet 4½ inches; width, 3 feet.

199—SEVENTEENTH CENTURY ITALIAN PETIT-POINT PICTURE

Embroidered in Italian petit-point with a landscape flanked on either side by large trees in full foliage. In the distance are hills, fields, a torrent fed by a waterfall and small houses, and in the mid-distance is a group of ecclesiastical buildings and two figures. A stream of water occupies the foreground with a man in eighteenth century costume fishing. Color scheme of browns, blues and light and dark greens. In an old frame of carved and gilded wood.

Height, 14 inches; width, 27 inches.

200—FIFTEENTH CENTURY VENETIAN LACE FLOUNCE

Flounce of Venetian lace worked in Gothic point, in a pattern of circular medallions and scallops.

Length, 10 feet 6 inches.

201—EIGHTEENTH CENTURY ITALIAN VELVET LADY'S DRESS

Lady's robe of green velvet, trimmed with a border of white silk and gold cords in a twisted pattern and with gold and silk braid.

202—SEVENTEENTH CENTURY ITALIAN VELVET CHASUBLE

Spade-shaped chasuble with stole and chalice cover to match. Of rose-colored velvet, chasuble with orphrey and border of gold galloon, stole with spreading ends and square chalice cover bordered with gold galloon.

203—SEVENTEENTH CENTURY ITALIAN VELVET CHASUBLE AND
MANIPLE

Chasuble of red velvet banded with cross of yellow and green brocaded silk and narrow border of gold galloon. Maniple to match, with cross worked in gold and ends fringed with gold and silk.



204—SIXTEENTH CENTURY ITALIAN VELVET ALTAR FRONTAL

Rectangular shape. Of red velvet with frieze, finished with a knotted silk fringe, and edged with gold galloon, of acanthus-leaf scrollings embroidered in gold and silver with figures of angels in colored silks; at the upper corners are cherubim in gold and colored silks. The center of the frontal is similarly embroidered with an oval medallion enclosing the Sacred Monogram and surrounded by volutes, acanthus leaves and angels bearing the emblems of the Passion. At the four angles are trefoiled acanthus-leaf scrollings.

Height, 3 feet; length, 6 feet 5 inches.

205—SEVENTEENTH CENTURY ITALIAN VELVET DALMATIC

Dalmatic of red velvet with bands, panels, and sleeve cuffs of green and yellow silk brocade.

206—SEVENTEENTH CENTURY ITALIAN VELVET DALMATIC

Dalmatic of red velvet with bands, panels, and sleeve cuffs of green and yellow silk brocade.

207—EIGHTEENTH CENTURY ITALIAN SILK TABLE COVER

Rectangular shape. Of white silk, the center embroidered with gold and silver thread, with coat-of-arms of the house of Castile and Aragon. Supported by rampant lions and surmounted by a royal crown. At either side are military trophies of flags and cannon surmounted by helmets and vertical scrollings. Bordered with gold galloon.

Length, 6 feet 8 inches; width, 3 feet.

208—SIXTEENTH CENTURY VENETIAN SILK BROCADE TABLE COVER

Rectangular shape. Salmon-colored ground of moiré silk woven in a design of pointed leaves, fruits, flowers and diaperings in gold and silver.

Length, 6 feet 4 inches; width, 3 feet 5 inches.

209—SEVENTEENTH CENTURY FLORENTINE SATIN OMERALE VEIL

Rectangular shape. Of red satin embroidered, in the center, in gold thread with Sacred Monogram and with a deep border of scrolled acanthus leaves. Finished with a fringe of gold thread.

Length, 5 feet 10 inches; width, 4 feet 4 inches.

210—SEVENTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of red velvet finished with a silken fringe.

Length, 5 feet 2 inches; width, 4 feet 6½ inches.

211—SEVENTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape with rounded corners. Of red velvet lined with green silk.

Length, 6 feet 10 inches; width, 5 feet ¾ inch.

212—SEVENTEENTH CENTURY ITALIAN EMBROIDERED SILK OMERALE
VEIL

Rectangular shape. Divided into three panels by two broad stripes embroidered in gold and colored silks with a pattern of scrolled acanthus leaves and flowers; the panels are surrounded by borders of spiral acanthus leaves and in the center is an embroidered coat-of-arms with acanthus-leaf mantling and a crest. Finished with exceptionally beautiful gold lace.

Length, 6 feet 8 inches; width, 3 feet 8 inches.

(Illustrated)

213—SEVENTEENTH CENTURY VENETIAN BROCADE TABLE COVER

Rectangular shape. Of red silk brocade patterned in gold and blue in the center with the coat-of-arms of the Paleologue family. (One of the Paleologue family was Doge of Venice.)

Length, 6 feet 5 inches; width, 3 feet 2½ inches.

214—SEVENTEENTH CENTURY ITALIAN CUT VELVET ALTAR
FRONTAL

Rectangular shape. Paliotto or altar frontal of red velvet, cut with diapered pattern of floral medallion, with a border of pomegranates and Gothic scrollings. Finished with gold braid and fringe.

Length, 7 feet 4 inches; width, 2 feet 8 inches.

215—FIFTEENTH CENTURY FLORENTINE VELVET ALTAR FRONT

Rectangular shape. Of red velvet, paneled and bordered with gold galloon and finished with gold fringe.

216—SEVENTEENTH CENTURY ITALIAN VELVET ALTAR FRONTAL

Rectangular shape. Of purple velvet, embroidered in silver thread and colored silks with the Papal coat-of-arms, surrounded by border of gold thread. Finished with gold fringe.

Length, 8 feet 4 inches; width, 2 feet 8 inches.



No. 212—SEVENTEENTH CENTURY ITALIAN EMBROIDERED SILK OMERALE VEIL

217—SIXTEENTH CENTURY FLORENTINE EMBROIDERED VELVET
PANEL

Long rectangular shape. Of red velvet embroidered in gold, silver and colored silks with a patterning of scrollings, flowers and leaves enclosing five quatrefoil scrolled medallions. That in the center is occupied with a Holy Dove bearing a leaf, those on either side with figures of Saint Francis of Assisi and St. Monica, and those at the extreme ends with coats-of-arms of the Borghese family. Bordered with gold galloon.

Length, 7 feet 10½ inches; width, 10 inches.

(Illustrated)

218—SEVENTEENTH CENTURY FLORENTINE EMBROIDERED SILK
PANEL

Rectangular shape. Of green silk embroidered in gold and silver with an all-over pattern of scrolls, flowers and leaves. Finished with a narrow gold fringe.

Length, 14 feet 6½ inches; width, 1 foot 8 inches.

(Illustrated)

219—SEVENTEENTH CENTURY ITALIAN VELVET ALTAR FRONTAL

Paliotto or altar frontal of red velvet with Papal coat-of-arms in center embroidered in gold and silver thread, bordered with gold galloon and finished with fringe of gold threads.

Length, 7 feet 4 inches; width, 3 feet.

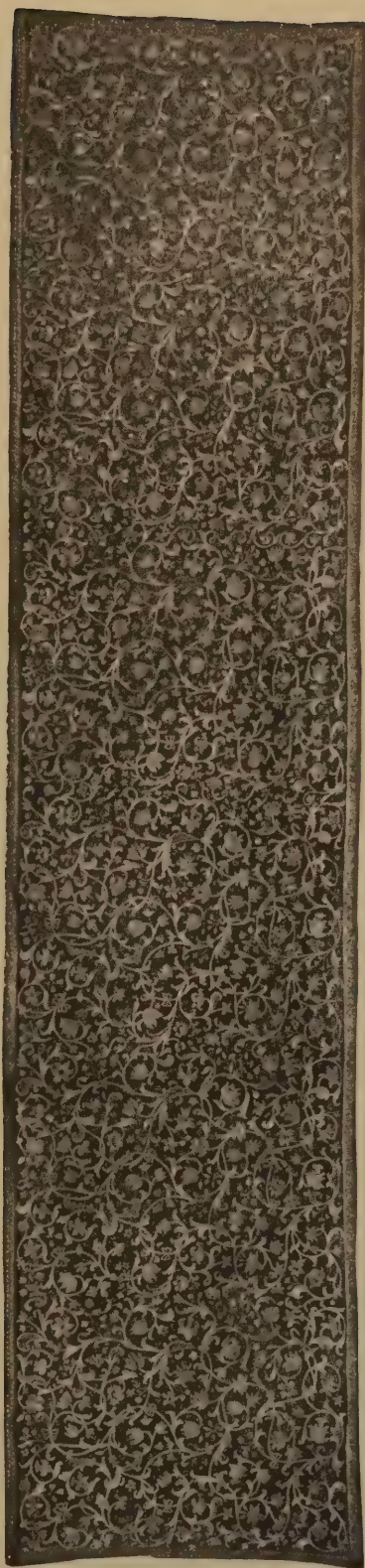
220—EIGHTEENTH CENTURY ITALIAN VELVET ALTAR FRONTAL

Paliotto or altar front. Rectangular shape, of red velvet paneled, with vertical bands of gold galloon and finished with gold galloon and heavy gold fringe.

Length, 7 feet 4 inches; width, 3 feet.



No. 217—SEVENTEENTH CENTURY FLORENTINE EMBROIDERED VELVET PANEL



No. 218—SEVENTEENTH CENTURY FLORENTINE EMBROIDERED SILK PANEL

221—SEVENTEENTH CENTURY TUSCAN PETIT-POINT TABLE COVER

Rectangular shape. Embroidered on a cream-colored ground in a tent stitch and in colored silks with fruits, flowers, acanthus leaves and scrolls.

Length, 6 feet 10½ inches; width, 4 feet.

(Illustrated)

222—EIGHTEENTH CENTURY ITALIAN SILK TABLE COVER

Rectangular shape. Of silk, woven in a pattern to simulate an Oriental rug, with a mihrab of rose color having a cusped arch supported by two spiral columns and many lamp forms in darker shades of red. The sky is patterned with floral forms on a rose-colored ground. The inner guard is of white with a diapered patterning and the border of green with a pattern of interlacements.

Length, 4 feet 10 inches; width, 3 feet 5 inches.

223—EIGHTEENTH CENTURY ITALIAN SILK TABLE COVER

Rectangular shaped. Woven to simulate an Oriental rug, the field, with a silver ground, patterned with quatrefoil-shaped interlacements in brown enclosing floral medallions of colored silks. Outer and inner guards of scrolled leaves and flowers with birds in silver and colored silks. Border with silver ground patterned with a double meander of green enclosing floral medallions in colored silks. Lined with red silk.

Length, 6 feet; width, 4 feet.

224—SEVENTEENTH CENTURY VELVET TABLE COVER

Rectangular shape. Of green velvet, finished with green silk knotted fringe, and lined with green silk.

Length, 7 feet; width, 5 feet 4 inches.

225—SEVENTEENTH CENTURY ITALIAN DAMASK TABLE COVER

Rectangular shape. Of blue silk damask, finished with silk fringe.

Length, 9 feet 7½ inches; width, 6 feet 8 inches.

226—SEVENTEENTH CENTURY ITALIAN VELVET BEDSPREAD

Rectangular shape. Of red velvet.

Length, 8 feet 7 inches; width, 8 feet 6 inches.



No. 221—SEVENTEENTH CENTURY TUSCAN PETIT-POINT TABLE COVER

Second Afternoon

227—SEVENTEENTH CENTURY ITALIAN SILK COPE

Of silk with a spade-shaped hood. Embroidered in gold and silver thread with a border of scrolled and floral pattern, the hood with a pattern of the same character.

Length, 10 feet 8 inches; width, 5 feet 2½ inches.

(Illustrated)

228—SIXTEENTH CENTURY ITALIAN SILK COPE

Semicircular shaped. Of red moiré silk bordered with gold galloon and with two coats-of-arms surmounted by a Bishop's Hat and embroidered in gold and colored silks.

229—SEVENTEENTH CENTURY ITALIAN VELVET COVER AND TWO CUSHION COVERS

Rectangular shape, of blue velvet bordered with gold galloon and with two cushion covers to correspond.

Cushion: Length, 1 foot 8 inches; width, 1 foot 7 inches.

Cover: Length, 7 feet; width, 4 feet 10 inches.

230—SIXTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of blue velvet embroidered in gold. Bordered with gold galloon.

Length, 7 feet 7 inches; width, 6 feet.

231—PAIR OF SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

Rectangular shape. Covered with light blue velvet surrounded by a deep border of scrolls, flowers and leaves embroidered in gold. To match the preceding.

232—PAIR OF SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

Rectangular shape. Covered with light blue velvet surrounded by a deep border of scrolls, flowers and leaves embroidered in gold. To match the preceding.



No. 227—SEVENTEENTH CENTURY ITALIAN SILK COPE

233—SEVENTEENTH CENTURY ITALIAN VELVET PORTIÈRE

Rectangular shape. The center of two breadths of yellow velvet connected and edged with double gold galloon and surrounded on three sides by a wide border of yellow satin decorated with appliqué embroidery in colored silks in an acanthus scrolled design.

Height, 8 feet 6 inches; width, 5 feet.

(Illustrated)

234—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Rectangular shape. Of light brown velvet.

Length, 8 feet 4 inches; width, 5 feet 2 inches.

235—SIXTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of purple velvet with gold galloon and finished with gold and silk fringe and tassels.

Length, 7 feet 4 inches; width, 6 feet 4 inches.

236—PAIR OF SEVENTEENTH CENTURY ITALIAN VELVET CUSHION
COVERS

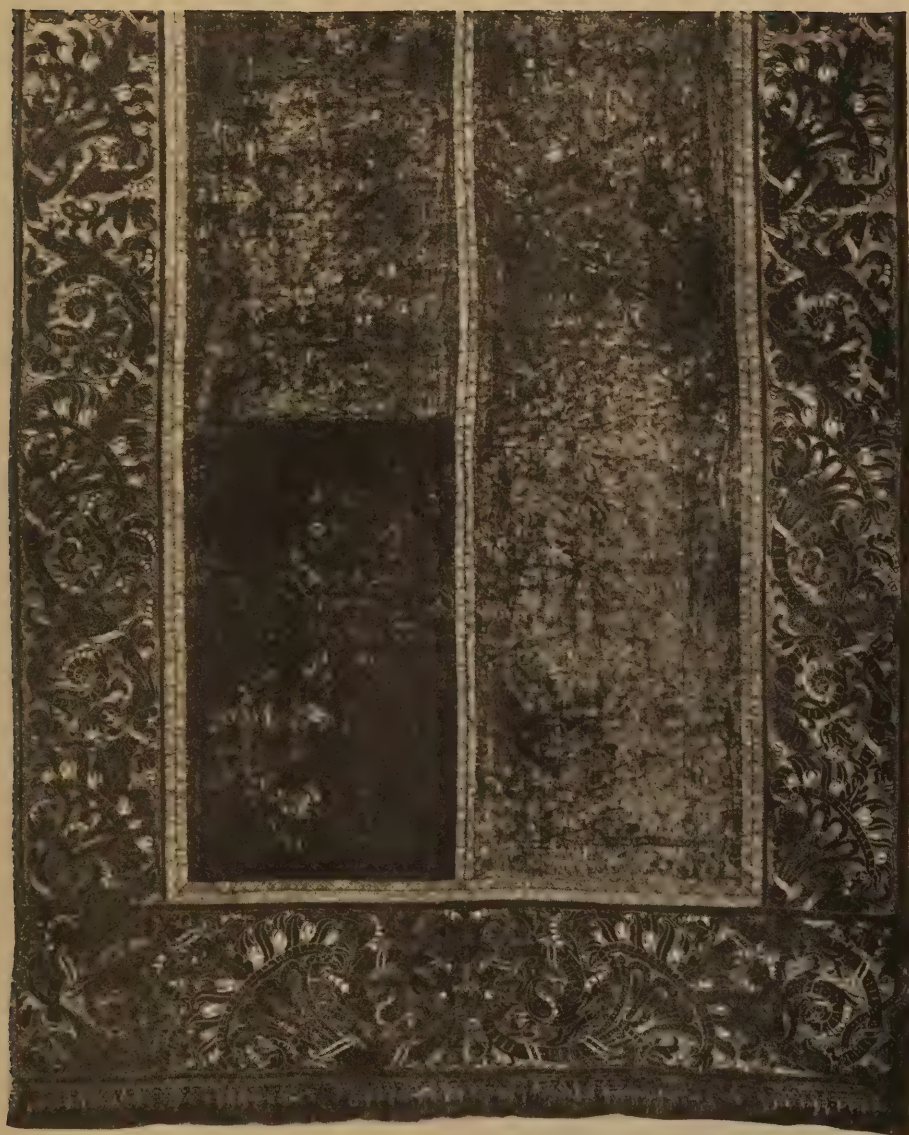
Rectangular shape. Of purple velvet with borders of gold galloon. To match the preceding.

Length, 2 feet $7\frac{3}{4}$ inches; width, 1 foot $7\frac{1}{2}$ inches.

237—SEVENTEENTH CENTURY ITALIAN SILK TABLE COVER

Rectangular shape. Of red silk with border of gold galloon. Finished with fringe of gold thread.

Length, 13 feet 4 inches; width, 3 feet 9 inches.



NO. 233—SEVENTEENTH CENTURY ITALIAN VELVET PORTIÈRE

238—SEVENTEENTH CENTURY ITALIAN JARDINIÈRE VELVET PORTIÈRE

Rectangular shape. Of jardinière velvet cut with design of green leaves and red and purple flowers on a background of cloth-of-gold. Bordered with gold galloon.

Height, 6 feet 4 inches; width, 5 feet.

239—SEVENTEENTH CENTURY ITALIAN VELVET COLUMN DRAPERY

Rectangular shape. Of red velvet edged with a double border of gold galloon and finished with a fringe of gold. At the sides are two embroidered coats-of-arms surrounded by gold embroidery and in the center figures of the Saints painted in colors. Lined with moiré cloth of gold.

Length, 11 feet 8 $\frac{3}{4}$ inches; width, 2 feet 1 inch.

240—SEVENTEENTH CENTURY ITALIAN VELVET HANGING

Rectangular lambrequin. Of red velvet, patterned with appliqué gold galloon and finished with gold fringe.

Length, 10 feet 8 inches.

241—PAIR OF SEVENTEENTH CENTURY VENETIAN VELVET PORTIÈRES

Rectangular shape. Of red velvet, with two vertical bands and border of scrolled design embroidered in gold and silver.

Height, 8 feet 3 inches; width, 4 feet 10 inches.

242—SEVENTEENTH CENTURY ITALIAN VELVET PORTIÈRE

Rectangular shape. Of red velvet bordered on three sides and with two appliqué vertical bands embroidered, in gold thread and colored silks, with a design of rods spirally intertwined with foliage.

Height, 8 feet 1 $\frac{3}{4}$ inches; width, 5 feet 3 inches.

243—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Rectangular shape. Of purple velvet, with interlaced designs in gold galloon at the angles and bordered with gold galloon.

Length, 9 feet 1¾ inches; width, 5 feet 5 inches.

244—SEVENTEENTH CENTURY VENETIAN BROCADE COVER

Rectangular shape. Of silk brocade patterned with a design of vases and flowers in gold and silver on a red ground. Edged with silk fringe.

Length, 8 feet 1¾ inches; width, 7 feet 3 inches.

245—EIGHTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of light blue velvet, with scrolled decorations at the corners embroidered in gold and with a border of gold galloon. Finished with a silk and gold fringe.

Length, 9 feet 10¾ inches; width, 8 feet 1 inch.

246—EIGHTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of red velvet, with scrolled palmette-shaped decorations at the angles embroidered in gold thread and a border of gold galloon.

Length, 9 feet 1 inch; width, 8 feet 2 inches.

247—SEVENTEENTH CENTURY ITALIAN DAMASK TABLE COVER

Rectangular shape. Of green damask patterned with a small diapered design of pomegranates and leaves enclosed in scrolled medallions.

Length, 9 feet 4 inches; width, 8 feet 4 inches.

248—SEVENTEENTH CENTURY ITALIAN SILK DAMASK TABLE COVER

Rectangular shape. Of red silk damask with small diapered pattern. Finished with red silk fringe.

Length, 9 feet 2 inches; width, 8 feet 10 inches.

249—EIGHTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of red velvet, with double border of gold galloon.

Length, 10 feet; width, 8 feet 2¾ inches.

250—EIGHTEENTH CENTURY VENETIAN BROCATELLE TABLE COVER

Rectangular shape. Of blue silk brocatelle patterned with a diaper of floral sprays green, yellow, and rose color. Finished with a yellow silk fringe.

Length, 10 feet; width, 9 feet 9¾ inches.

251—EIGHTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of red velvet with border of gold galloon. Finished with gold fringe.

Length, 10 feet; width, 6 feet 8 inches.

252—SEVENTEENTH CENTURY FLORENTINE BROCATELLE BEDSPREAD

Rectangular shape. Of red silk brocatelle patterned in a design of vases of flowers and entwined foliage.

Length, 10 feet 4 inches; width, 9 feet 8 inches.

253—SEVENTEENTH CENTURY ITALIAN VELVET PORTIÈRE

Rectangular shape. Of red velvet paneled and bordered with gold galloon. Finished with knotted gold fringe.

Length, 7 feet 6 inches; width, 4 feet 7½ inches.

254—SEVENTEENTH CENTURY ITALIAN LARGE PORTIÈRE

Rectangular shape. Of crimson velvet bordered with wide gold galloon and finished with a tasseled fringe.

Length, 11 feet 3 inches; width, 8 feet 8 inches.

255—SEVENTEENTH CENTURY ITALIAN LARGE VELVET TABLE COVER

Rectangular shape. Of red velvet with border of wide gold galloon. Finished with gold looped edge braid.

Length, 21 feet 3¾ inches; width, 11 feet 6 inches.

256—SEVENTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of red velvet, with sunken patterning of stars and scrolls surrounded by a double border of gold galloon.

Length, 13 feet; width, 6 feet 8¾ inches.

257—SEVENTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape. Of *bleu du roi* velvet, with designs at the corners of baskets of fruit embroidered in gold thread and colored silks and surrounded by interlacements of gold galloon.

Length, 7 feet 10 inches; width, 5 feet 5½ inches.

258—SEVENTEENTH CENTURY ITALIAN VELVET CUSHION

Rectangular shape. Of a *bleu du roi* velvet with gold border.

Length, 2 feet 5¾ inches; width, 1 foot 7½ inches.

259—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Similar to the preceding. Rectangular shape. Of light blue velvet bordered with gold galloon and lined with red silk.

Length, 10 feet 11 inches; width, 6 feet 2 inches.

260—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Similar to the preceding. Rectangular shape. Of light blue velvet bordered with gold galloon and lined with red silk.

Length, 10 feet 9 inches; width, 6 feet.

261—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Similar to the preceding. Rectangular shape. Of light blue velvet bordered with gold galloon and lined with red silk.

Length, 10 feet 9 inches; width, 6 feet.

262—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Similar to the preceding. Rectangular shape. Of light blue velvet bordered with gold galloon and lined with red silk.

Length, 10 feet 9 inches; width, 6 feet.

263—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Similar to the preceding. Rectangular shape. Of light blue velvet bordered with gold galloon and lined with red silk.

Length, 10 feet 9 inches; width, 6 feet.

264—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Similar to the preceding. Rectangular shape. Of light blue velvet bordered with gold galloon and lined with red silk.

Length, 10 feet 9 inches; width, 6 feet.

265—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Similar to the preceding. Rectangular shape. Of light blue velvet bordered with gold galloon and lined with red silk.

Length, 10 feet 9 inches; width, 6 feet.

266—SEVENTEENTH CENTURY ITALIAN VELVET COVER

Similar to the preceding. Rectangular shape. Of light blue velvet bordered with gold galloon and lined with red silk.

Length, 10 feet 9 inches; width, 6 feet.

267—SIXTEENTH CENTURY ITALIAN VELVET TABLE COVER

Rectangular shape of blue velvet paneled and bordered with gold galloon.

Length, 7 feet 10 inches; width, 5 feet 5½ inches.

268—QUANTITY OF EIGHTEENTH CENTURY ITALIAN DAMASK

Green silk damask of a bold conventional design of acanthus-leaf scrollings and large leaves.

Length, 66 yards.

269—SIX LENGTHS OF SEVENTEENTH CENTURY ITALIAN SILK DAMASK

Red silk damask patterned with bold design of flowers and acanthus-leaf scrolls. Each length finished with gold galloon and heavy gold and silk fringe.

Each: Length, 24 feet; about 118 yards.

270—SIX LENGTHS OF EIGHTEENTH CENTURY ITALIAN SILK DAMASK

Red silk damask patterned with designs of large scrolls and leaves and the coat-of-arms of the Borghese family.

Each: Length, 24 feet; about 118 yards.

271—QUANTITY OF EIGHTEENTH CENTURY ITALIAN SILK DAMASK

Red silk damask patterned with design of large scrolls and leaves and the coat-of-arms of the Borghese family.

About 74 yards.

272—QUANTITY OF EIGHTEENTH CENTURY ITALIAN SILK DAMASK

Red silk damask patterned with design of large scrolls and leaves and the coat-of-arms of the Borghese family.

About 72 yards.

Second Afternoon

- 273—QUANTITY OF EIGHTEENTH CENTURY ITALIAN SILK DAMASK
Red silk damask patterned with design of large scrolls and
leaves and the coat-of-arms of the Borghese family.

About 36 yards.

- 274—QUANTITY OF EIGHTEENTH CENTURY ITALIAN SILK DAMASK
Green silk damask patterned with small leaf design.

Length, 27 yards 1 foot.

FURNITURE

Not only in Painting, in Sculpture and in Architecture, but in such minor arts as that of the Furniture maker, did Renaissance Italy blaze the pathway which the rest of Europe was to follow. So when Italian Furniture of the sixteenth and seventeenth centuries is brought into fellowship with French or English, or even our own American surroundings of kindred character, no inharmonious or jarring note is struck.

While betraying his affection for those dignified and simple forms of a period when the mediaeval severity of the Gothic style still influenced the Italian designer, Professor Volpi has in his present collection been unfettered by the epochal limitations which constrained him while assembling the furniture for the Davanzati Palace. Rather has he desired to offer a comprehensive view of the art of the Italian Furniture maker throughout the centuries.

Thus while, on the one hand, those earlier outputs of the workshops of Tuscany, Umbria, the North of Italy and Florence are represented to an extent possible only to so skilled and experienced a collector as Professor Volpi, there will also be found examples of the quaintly named Bambocci decorations of the seventeenth century Ligurian wood-workers, as well as those products of luxury-loving Venice of the eighteenth century when the work of her carvers and lacquerers was the world's admiration.

Thus, too, while there are here to be seen Chairs, Credences and Cabinets, Benches and Cassoni, which rely for their effect upon the exquisite carving or cunning inlay of their walnut with its bronze-like patina, there are not wanting examples of dignified armchairs which owe their unparalleled importance to the rare beauty of the petit-point embroidery with which their seats and backs are covered.

It will therefore be seen that a wise and discriminating catholicity is the dominant note of Professor Volpi's present collection of Italian Furniture.

H. T.

FURNITURE OF THE SIXTEENTH, SEVENTEENTH AND
EIGHTEENTH CENTURIES



275—SIXTEENTH CENTURY ITALIAN WALNUT RUSH-BOTTOMED
CHILD'S CHAIR

Open back with turned side supports, shaped, carved and spindled splat. Turned legs with turned rails. Seat of woven rushes.

276—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR

Folding chair of straight beechwood splats with shaped and incised head rail and cross stretcher feet. Pivoted so as to fold.



277—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with
shaped head rail incised with radiating lines and square base
rails.

278—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with
shaped head rail and square base rails.



279—SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIR

Sgabello type. Triangular-shaped back, with sides set at an angle, and top carved with voluted acanthus-leaf scrolls, the center with molded and imbricated vertical rib. Front support carved with voluted scrollings, shaped back support and shaped seat with sunken center.

280—SIXTEENTH CENTURY TUSCAN WALNUT CHAIR

Sgabello type. Shield-shaped back, the sides carved with voluted scrolls, the top with acanthus leaves, the center with pear-shaped scrolled medallion. Front support carved with voluted scrollings and pear-shaped medallion. Octagonal seat, with molded edge on square pedestal and shaped back support.



281—SIXTEENTH CENTURY TUSCAN WALNUT CHAIR

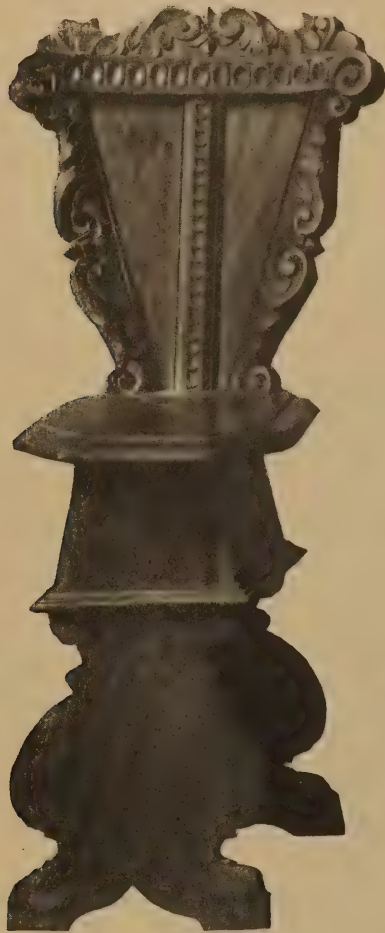
Sgabello type. Shield-shaped back, the sides and top carved with voluted scrolls, the center with scrolled egg-shaped medallion. Front support carved with dolphins and acanthus leaves. Octagonal molded and carved seat and shaped back support.

282—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Sgabello type. Shield-shaped back, the sides and top carved with voluted acanthus leaves, the center with scrolled pear-shaped medallion. Front support carved with voluted acanthus leaves and bead festoons and ending in paw feet. Square molded seat and shaped back support.



283—PAIR OF SIXTEENTH CENTURY UMBRIAN WALNUT CHAIRS
Sgabello type. Triangular-shaped backs, the sides set at an angle, and tops carved with voluted acanthus-leaf scrollings, the centers with molded and imbricated vertical rib. Shaped seats with sunken centers on square pedestals, vase-shaped front supports and shaped back supports.



284—PAIR OF SIXTEENTH CENTURY TUSCAN WALNUT CHAIRS

Sgabello type. Triangular-shaped backs, the sides carved with scrolled acanthus-leaf volutes set at an angle, the tops with voluted acanthus leaves, the centers with molded vertical ribs. Molded octagonal seats on square pedestals, shaped front supports and shaped back supports.

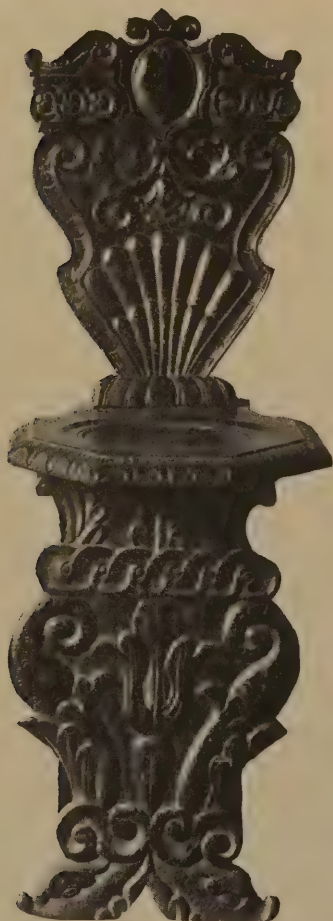


285—PAIR OF SIXTEENTH CENTURY UMBRIAN WALNUT CHAIRS

Sgabello type. Shield-shaped backs carved at sides and tops with voluted scrolls and in the center with scrolled medallions of coat-of-arms. Front supports carved with voluted scrolls and acanthus leaves. Octagonal seats with incised edges and shaped back supports.

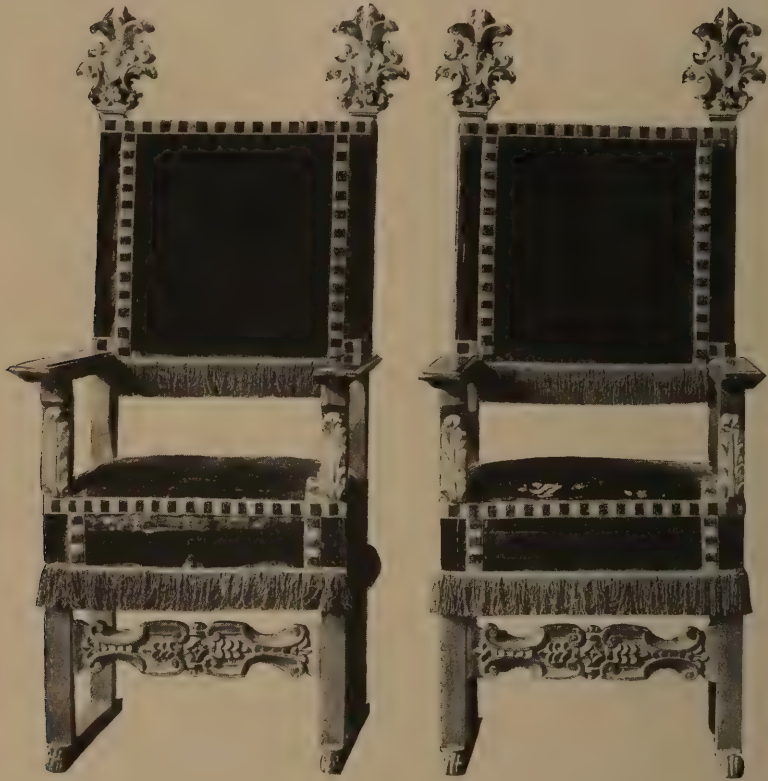
286—PAIR OF SIXTEENTH CENTURY UMBRIAN WALNUT CHAIRS

Sgabello type, with carved backs, wooden seats and carved front and back supports, carving lightened with gilding.



287—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Sgabello type. Shield-shaped back, and top carved with voluted scrolls, the center with acanthus leaves and fluted fan. Front support carved with dolphins and honeysuckle. Octagonal molded and carved seat and shaped back support.



288—SET OF THREE SIXTEENTH CENTURY TUSCAN WALNUT ARM-CHAIRS

Square backs with gilded rococo scroll-carved finials, straight molded arms with gilded acanthus-leaf carved supports, straight square legs, shaped and scrolled carved front rail and square cross bases ending in carved lions' paws. Seats and backs upholstered in red velvet, with silk galloon and heavy silk fringe.

289—SET OF THREE SIXTEENTH CENTURY TUSCAN WALNUT ARM-CHAIRS

Straight backs with carved and gilded acanthus-leaf finials, straight arms with turned baluster-shaped supports, straight square legs with square back rails on straight cross bases. Seats and backs covered in old leather tooled in gold with an escutcheon and finished with silk fringe and large brass-headed nails.



290—SET OF SIX SIXTEENTH CENTURY LIGURIAN WALNUT ARM-CHAIRS

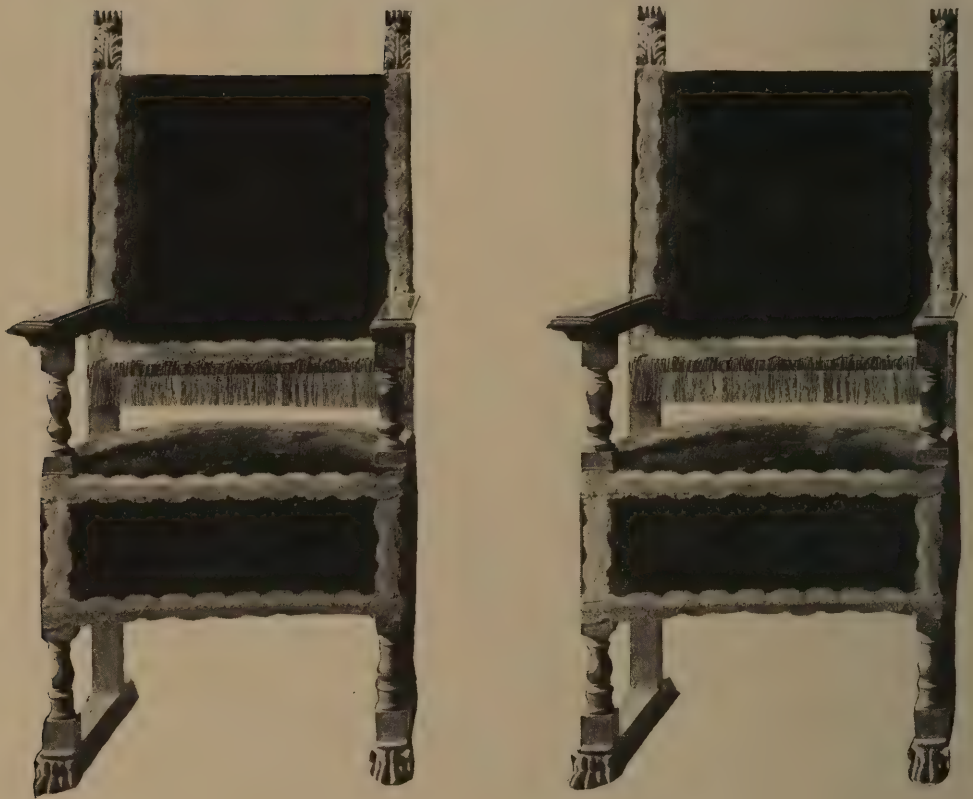
Square backs with acanthus-leaf carved finials, flat arms with turned baluster-shaped supports, turned legs with square side and back rails, and front rail carved with cherubs on voluted brackets flanked by rosetted acanthus-leaf scrollings. Seats and backs upholstered in red velvet finished with silk fringe and oval rosetted brass-headed nails.

Will be sold with the privilege of the purchaser taking two, four or six chairs.

291—SET OF SIX SIXTEENTH CENTURY LIGURIAN WALNUT ARM-CHAIRS

Square backs with acanthus-leaf carved finials, flat arms with turned baluster-shaped supports, turned legs with square side and back rails and front rail carved with cherubs on voluted brackets flanked by rosetted acanthus-leaf scrolling. Seats and backs upholstered in red velvet finished with silk fringe and oval rosetted brass-headed nails.

Will be sold with the privilege of the purchaser taking two, four or six chairs.



292—PAIR OF SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

Square backs with gilded acanthus-leaf carved finials, straight molded arms with turned baluster-shaped supports, turned legs and square cross bases terminating in carved lions' paws. Seats and backs upholstered in red velvet finished with yellow silk galloon and silk fringe.

293—SET OF SIX SIXTEENTH CENTURY ITALIAN WALNUT ARM-
CHAIRS

Square backs with reeded and voluted finials, straight flat arms on turned baluster-shaped supports, straight square legs with square side rails, and front rails pierced and carved with scrollings. Seats and backs covered with red velvet finished with oval brass-headed nails.

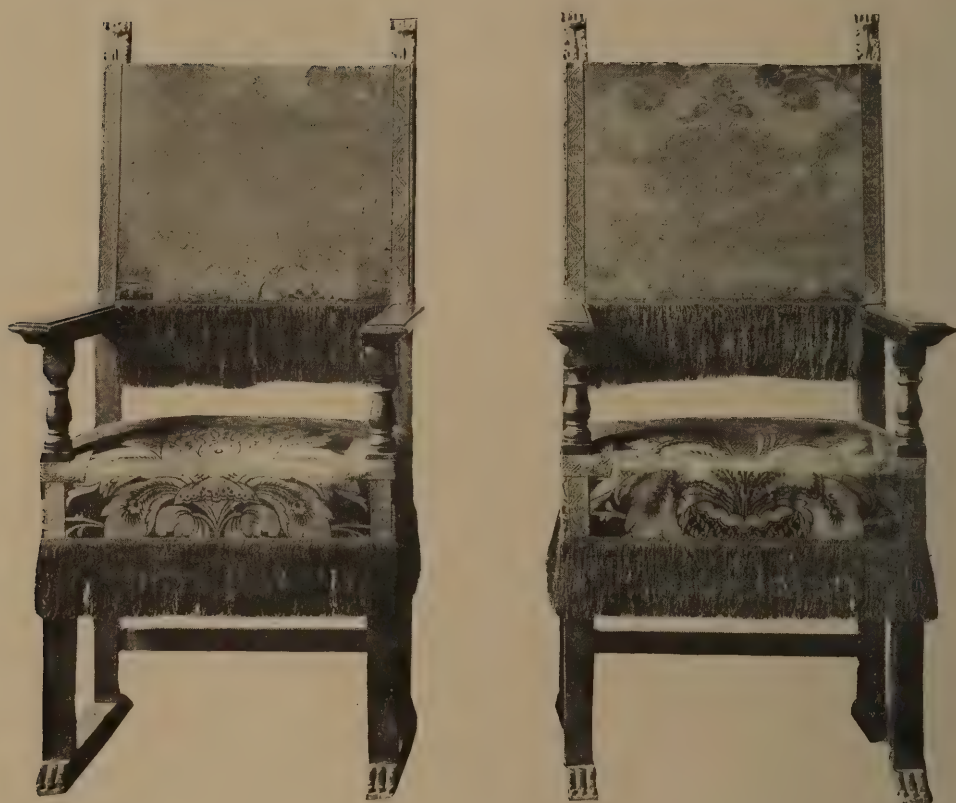
Will be sold with the privilege of the purchaser taking two, four or six chairs.

294—PAIR OF SIXTEENTH CENTURY LIGURIAN WALNUT ARMCHAIRS

Straight square backs with gilded acanthus-leaf carved finials, flat arms on turned baluster-shaped supports, straight turned legs with square side and back rails and front rail carved in low relief with panel of scrolled acanthus leaves. Seats and backs covered with leather finished with double rows of brass-headed nails.

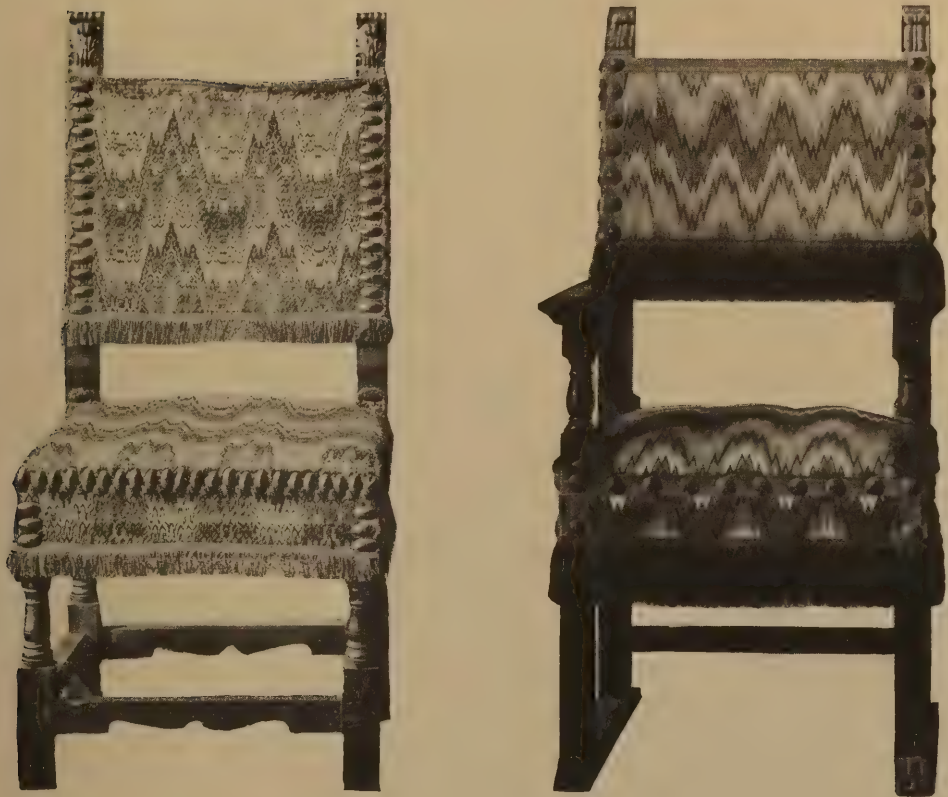
295—PAIR OF SIXTEENTH CENTURY LIGURIAN WALNUT ARMCHAIRS

Straight square backs with gilded acanthus-leaf carved finials, flat arms on turned baluster-shaped supports, straight turned legs with square side and back rails and front rail carved in low relief with panel of scrolled acanthus leaves. Seats and backs covered with leather finished with double rows of brass-headed nails.



296—PAIR OF EIGHTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

Square backs with gilded acanthus-leaf carved finials, flat straight molded arms with turned baluster-shaped supports, straight square legs and straight cross bases ending in lions' paw feet. Seats and backs upholstered in red silk damask finished with silk galloon and deep silk fringe.



297—PAIR OF SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

Straight square backs, gilded and carved finials, straight molded arms, with turned baluster-shaped supports, straight square legs with square cross bases having carved paw terminations. Seats and backs covered with Hungarian point embroidery in colored silks secured with large brass-headed nails and finished with silk fringe.



298—PAIR OF EIGHTEENTH CENTURY VENETIAN CARVED AND GILDED
WALNUT ARMCHAIRS

Shield-shaped backs pierced and carved with rococo scrollings, shells and flowers, curved voluted arms on scrolled supports carved with flowers, serpentine seat fronts pierced and carved with rococo scrolls and shells and cabriole legs carved with flowers at the knees. The frames are gilded and painted, with the flowers and leaves in natural colors. Seats and backs upholstered in red velvet.

One with the privilege of other.



299—SET OF SIX EIGHTEENTH CENTURY VENETIAN CARVED AND
PAINTED WALNUT SMALL ARMCHAIRS

Shield-shaped backs carved with scrolls and floral sprays, curved and voluted arms on curved supports, serpentine seat fronts carved with floral sprays and voluted cabriole legs. Frames painted yellow, heightened with gold and with floral sprays in colors. Seats and backs upholstered in yellow silk damask.

Will be sold with the privilege of the purchaser taking two, four or six chairs.



**300—SET OF SIX EIGHTEENTH CENTURY VENETIAN CARVED AND
PAINTED WALNUT SMALL ARMCHAIRS**

Shield-shaped backs carved with scrolls and floral sprays, curved and voluted arms on curved supports, serpentine seat fronts carved with floral sprays and voluted cabriole legs. Frames painted yellow, heightened with gold and with floral sprays in colors. Seats and backs upholstered in yellow silk damask.

Will be sold with the privilege of the purchaser taking two, four or six chairs.

**301—SET OF SIX SIXTEENTH CENTURY ITALIAN WALNUT ARM-
CHAIRS**

Square backs with reeded and voluted finials, straight flat arms on turned baluster-shaped supports, straight square legs with square side rails and front rail pierced and carved with scrollings. Seats and backs covered with red velvet finished with oval brass-headed nails.

Will be sold with the privilege of the purchaser taking two, four or six chairs.

- 302—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with shaped and incised head rail and square base rails.
- 303—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with shaped head rail incised with concentric circles and square base rails.
- 304—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports and with shaped and incised head rail and square base rails.
- 305—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with shaped and incised head rail and square base rails.
- 306—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with shaped and incised head rail and square base rails.
- 307—SEVENTEENTH CENTURY ITALIAN WALNUT ARMCHAIR
Straight square back with carved and gilded finials. Straight shaped arms on square supports, straight square legs on square front and side rails. Seat and back covered in leather secured by brass-headed nails and finished with green silk fringe.
- 308—PAIR OF SIXTEENTH CENTURY ITALIAN WALNUT SIDE CHAIRS
Square backs with gilded acanthus-leaf carved finials, turned baluster-shaped legs, square side rails and shaped front and back rails. Seats and backs covered with Hungarian point embroidery in colored silk finished with oval brass-headed nails.
- 309—SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIR
Straight square back with carved and gilded finials. Straight arms on turned supports, straight square legs and carved front rail. Seat and back covered with red velvet.



310—PAIR OF EIGHTEENTH CENTURY VENETIAN CARVED AND
GILDED WALNUT ARMCHAIRS

Shield-shaped backs carved with rococo scrollings, curved and voluted arms on scrolled supports, pierced, carved and scrolled serpentine seat fronts and carved cabriole legs. Seats and backs upholstered in red velvet. Frames completely gilded.



311—EIGHTEENTH CENTURY VENETIAN WALNUT LARGE ARMCHAIR
Shield-shaped back carved with rococo scrollings, curved and
volute arms on scrolled supports, pierced, carved and
scrolled serpentine seat front and carved cabriole legs. Seat
and back upholstered in red velvet. Frame completely gilded.



312—EIGHTEENTH CENTURY VENETIAN WALNUT CHANCEL CHAIR
Carved scrolled arms, with carved scrolled crossed supports and
with shaped head rail. Upholstered in red velvet finished with
brass-headed nails and silk fringe. Velvet-covered loose
cushion.



313—SIXTEENTH CENTURY ITALIAN CARVED AND GILDED WALNUT
CHAIR

Of Dantesca shape with reverse curve legs and arms molded and carved with acanthus leaves, volutes, and with a carved acanthus-leaf rosette at the intersection. Completely gilded with loose red velvet cushion embroidered in gold and colored silks.

314—EIGHTEENTH CENTURY VENETIAN WALNUT ECCLESIASTICAL
LECTERN

Tripod support, with pierced center profusely carved with rococo scrollings, volutes, shells and acanthus leaves. Shield-shaped book-rest framed with carved rococo scrollings and mounted with red velvet. The whole completely gilded.

Height, 4 feet 3 inches; width, 2 feet.

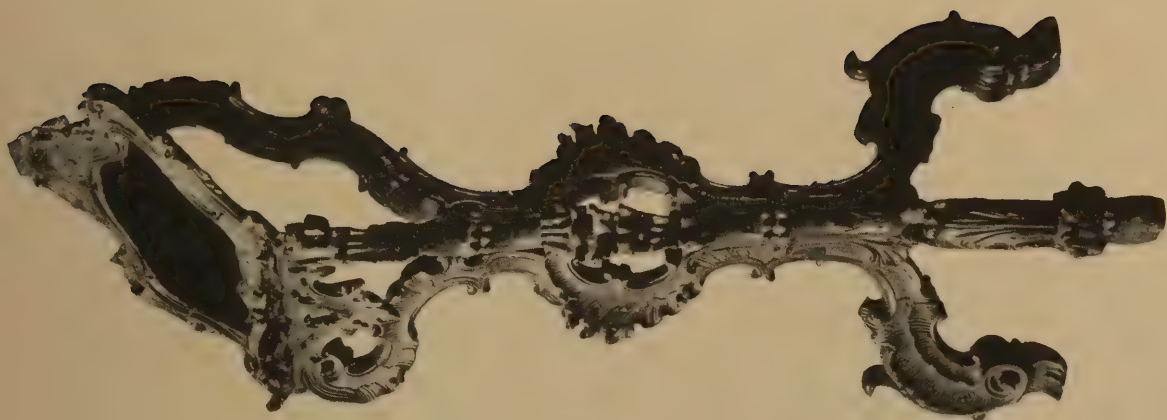
(Illustrated)

315—EIGHTEENTH CENTURY VENETIAN WALNUT ECCLESIASTICAL
LECTERN

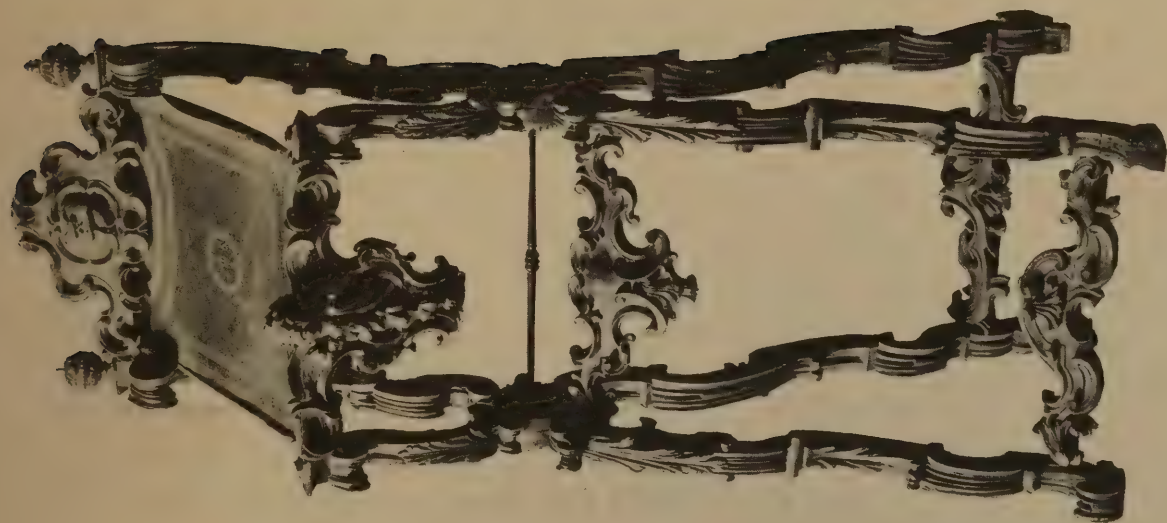
Cross side supports carved with rococo scrollings and acanthus leaves with molded ball-shaped finials and five crossbars elaborately carved with rococo scrollings, shells, acanthus leaves and winged cherub. Mounted with leather book-rest tooled in gold with Sacred Monogram and border. The whole completely gilded.

Height, 5 feet 7 inches; width, 1 foot 11½ inches.

(Illustrated)



No. 314



No. 315



316—SIXTEENTH CENTURY ITALIAN CARVED AND GILT WOOD FRAME
Rectangular shape. The outer molding carved with an egg and
dart, the inner molding with a leaf patterning, the flat fascia
between painted with Raphaelesque arabesques of vases of
flowers, sphinxes, Putti and festoons.

Height, 3 feet 3 inches; width, 2 feet 6 inches.



317—SIXTEENTH CENTURY VENETIAN CARVED, PIERCED, GILT AND
PAINTED WOOD FRAME

Rectangular shape. Outer molding carved with a pattern of overlapping pointed leaves and inner molding with acanthus leaves. The fascia is divided into two parts, the outer one being flat and carved with acanthus-leaf scrollings and flowers, the inner one carved and pierced with spirally twisted acanthus leaves with branches of leaves and flowers. Moldings and carvings painted and gilded.

Height, 4 feet 7 inches; width, 4 feet 3 inches.



318—SIXTEENTH CENTURY TUSCAN WALNUT SMALL COFFER

Rectangular shape. Sunken paneled and molded lid carved with guilloche patterning and astragalled flutings. Frieze carved with acanthus-leaf modillions. Recessed front of a single panel, surrounded by a molding carved with banded quatrefoils, acanthus leaves and flutings, and flanked by two wide pilasters, the shafts, paneled with water leaf carved moldings, occupied by scrolled cartouches supported on acanthus leaves. Molded base carved with acanthus-leaf and strapped ovolo patterns. On carved dolphin feet.

Height, 1 foot 8 inches; width, 1 foot 5 inches.



319—EIGHTEENTH CENTURY VENETIAN WALNUT TABLE

Rectangular molded top with frieze molded, carved and pierced with C scrollings and festoons and pendants of flowers and leaves. Square tapering legs, the fronts and sides with sunken molded panels occupied with carved husk pendants; carved, voluted and ball feet.

Height, 2 feet 7 inches; length, 3 feet 10 inches; width, 3 feet.



320—SIXTEENTH CENTURY TUSCAN WALNUT WRITING DESK

Rectangular shape. Flat top, with molded edge supported on voluted projecting side brackets and fitted with two drawers having plain fronts and wooden knobs. Body arranged as a cupboard with two paneled hinged doors having bronze looped swing handles. Molded base.

Height, 2 feet 10 inches; width, 3 feet 4 inches; depth, 2 feet 1 inch.



321—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape. Molded and fluted top supported by voluted medallions with incised fronts. The body is flanked at the angles by turned Doric columns and by projecting pilasters with shafts of youthful caryatids, having imbricated and voluted terminations, and is formed as a cupboard by two hinged doors paneled with raised moldings and with wooden knobs. On molded base and lions' paw feet.

Height, 3 feet 8 inches; width, 5 feet 10½ inches; depth, 2 feet 2 inches.



322—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Rectangular shape. Top with molded and fluted edge, apron divided into two drawers with wooden knobs separated and flanked by triglyphs. Supported on four Ionic fluted and astragalled columnar legs with square rails and turned feet.

Height, 2 feet 11 $\frac{1}{4}$ inches; length, 3 feet 6 inches; width, 3 feet 6 inches.



323—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Rectangular shape. Molded and dented top, with apron divided into two drawers with paneled fronts, wooden knobs separated and flanked by carved voluted brackets. Supported on four turned bell-shaped legs having square sunken panel dies above and below and connected above by shaped, scrolled and voluted apron, below by molded shaped, scrolled and voluted rails. On turned feet.

Height, 2 feet 6½ inches; length, 4 feet; width, 1 foot 11¾ inches.

324—SIXTEENTH CENTURY TUSCAN CARVED WALNUT COFFER

Rectangular shape. Sunken paneled and molded hinged lid. Front divided by four pilasters with molded capitals and bases and paneled fronts carved with rinceaux of foliage springing from fluted vases, into three panels with guilloche and acanthus-leaf carved moldings. Carving heightened with gilding. Molded and carved paneled sides and molded base carved in a water-leaf patterning.

Height, 1 foot 8½ inches; length, 6 feet 2¾ inches; width, 1 foot 11 inches.

(Illustrated)

325—SIXTEENTH CENTURY TUSCAN CARVED WALNUT COFFER

Rectangular shape. Sunken paneled and molded hinged lid. Front divided by four pilasters with molded capitals and bases and paneled fronts carved with rinceaux of foliage springing from fluted vases, into three panels with guilloche and acanthus-leaf carved moldings. Carving heightened with gilding. Molded and carved paneled sides and molded base carved in a water-leaf patterning.

Height, 1 foot 8½ inches; length, 6 feet 2¾ inches; width, 1 foot 11 inches.

326—SIXTEENTH CENTURY FLORENTINE WALNUT COFFER

Rectangular shape. Molded and dentelled hinged lid. Front divided into two panels with moldings carved with guilloche patterning and acanthus leaves by three pilasters with water-leaf carved capitals and bases and paneled shafts, the center one occupied by a scrolled and voluted escutcheon with an oval coat-of-arms, the side ones with female masks surrounded by voluted scrolls. Molded base carved with curved gadroons and three leaf-carved pedestal feet.

Height, 2 feet; length, 5 feet 10 inches; width, 2 feet.

(Illustrated)



No. 324—SIXTEENTH CENTURY TUSCAN CARVED WALNUT COFFER
No. 325—SIXTEENTH CENTURY FLORENTINE WALNUT COFFER



327—SEVENTEENTH CENTURY ITALIAN CARVED AND GILT WOOD
FRAME

Rectangular shape. The outer and inner moldings carved with strings of beads and gaufferings, the molded fascia with bands of oak leaves and acorns held by spirally twisted ribbons, with voluted scrolls and boldly scrolled acanthus leaves in the centers and at the angles. Completely gilded.

Height, 5 feet 2 inches; width, 4 feet 3 inches.



328—SEVENTEENTH CENTURY VENETIAN CARVED, PIERCED AND GILT
WOOD FRAME

Rectangular shape. Carved and pierced with voluted and scrolled acanthus leaves, in the centers with honeysuckles and scrolls and at the angles with voluted and scrolled trefoils. The inner frame is carved with bands of laurel leaves and beads. Completely gilded.

Height, 6 feet 8 inches; width, 5 feet 6 inches.

Note: This elaborately carved frame is the work of the celebrated Venetian wood carver Brostolone.



**329—SEVENTEENTH CENTURY VENETIAN CARVED, PIERCED AND
GILT WOOD FRAME**

Rectangular shape. The inner molding is carved with a band of laurel leaves secured by crossed ribbons. The main frame is carved and pierced in a design of boldly scrolled acanthus leaves and loops of ribbonings. Completely gilded.

Height, 7 feet 8 inches; width, 6 feet 1 inch.



330—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Rectangular shape. Top with molded edge and apron with carved molded panel and rosette carved stiles. Supported on four turned baluster-shaped legs with square side and end rails and ball feet.

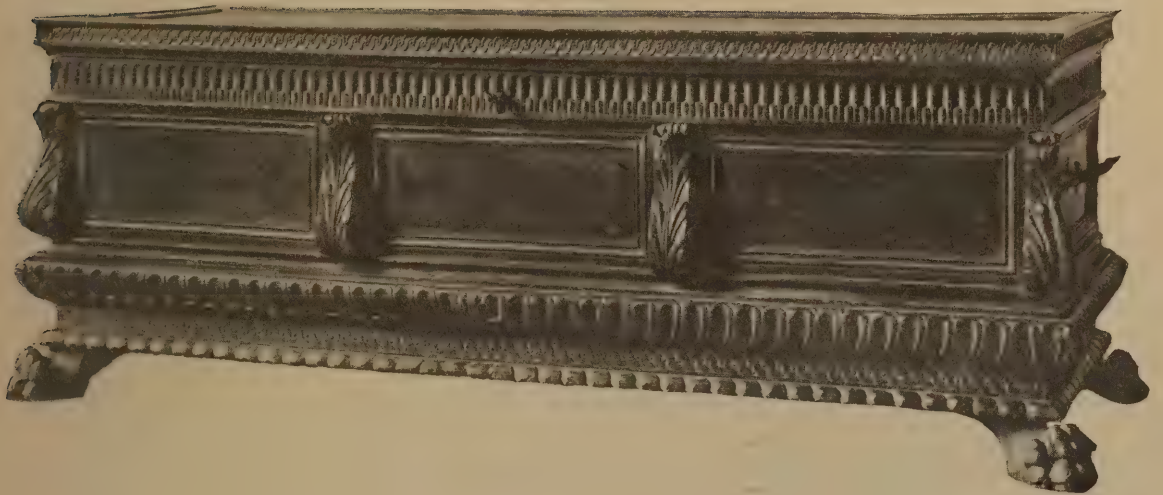
Height, 2 feet 10 inches; length, 5 feet 3 inches; width, 2 feet 11 inches.



331—SIXTEENTH CENTURY BRESCIAN WALNUT COFFER

Rectangular shape with sunken paneled and molded hinged lid carved with a guilloche patterning. Frieze carved with voluted acanthus-leaf scrolls, and front and sides divided into molded panels by six voluted and acanthus-leaf carved consoles. Molded base carved with astragalled flutings and guilloche and acanthus-leaf patterning. On four carved lions' paw feet.

Height, 2 feet 1 inch; length, 5 feet; width, 2 feet.



332—SIXTEENTH CENTURY BRESCIAN WALNUT COFFER

Rectangular shape. Sunken paneled and molded hinged lid carved with guilloche patterning and secured by an iron lock with wrought key. Fluted and astragalled frieze, front divided by four acanthus-leaf carved and voluted consoles with three molded panels, sides with molded panels and wrought bronze carrying handles, and molded base carved with astragalled flutings and guilloche patterning. On four carved lions' paw feet.

Height, 2 feet 1 inch; length, 5 feet 5 inches; width, 1 foot 11 inches.



333—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape, with chamfered angles. Molded top. The frieze fitted with two molded panel-fronted drawers with turned knobs separated and flanked by voluted console brackets having fronts carved with imbrications. Lower part fitted as cupboard, with two hinged doors having molded panel fronts and turned knobs, separated and flanked by tapering fluted and astragalled Ionic capitals. The angles decorated with two square panels and round-arched niche with carved apron. On molded base.

Height, 3 feet 8 inches; length, 6 feet 5¼ inches; width, 1 foot 11¾ inches.



334—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape. Molded and dentelled top, frieze fitted with two paneled front drawers with four wooden knobs, separated and flanked by dies carved with grotesque masks. Lower portion arranged as cupboards with two hinged paneled doors, carved with fluted moldings and large shells, separated and flanked by pilasters with shafts of turbaned and female caryatids with voluted carved bodies and tapering terminations carved with trefoil and scroll patterning. Plain plinth, and molded and water-leaf carved base.

Height, 4 feet 5 inches; width, 6 feet 4 inches; length, 2 feet 2 inches.



335—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape of semi-hexagonal plan. Molded top, the body divided into two portions, the upper one fitted with drawer having paneled front inlaid in a strapwork pattern and paneled sides to correspond, the lower portion arranged as a cupboard with hinged door having paneled front inlaid in a geometrical and strapwork pattern and with bronze loop swing handle and keyhole escutcheon. The sides are paneled and inlaid to correspond, and at the angles are pilasters with paneled and inlaid fronts. On shaped bracket feet.

Height, 2 feet 5 inches; width, 4 feet 7 inches; depth, 1 foot 5 inches.



336—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape, with serpentine sides. Molded and shaped top, with frieze inlaid in a geometrical patterning. Body arranged as cupboard, with two hinged doors having paneled fronts and wooden knobs and flanked by fluted and astragalled Ionic pilasters. Paneled serpentine sides. Fluted and astragalled plinth and molded base.

Height, 3 feet 8 inches; width, 6 feet 1 inch; depth, 2 feet 6 inches.

337—SIXTEENTH CENTURY ITALIAN CARVED WALNUT COFFER

Rectangular shape. Molded and fluted hinged lid secured by contemporary lock and key. Front divided into two molded panels surrounded by molding carved in rosetted pattern with acanthus-leaf angles, separated by stile carved with scrolled oval escutcheon and coat-of-arms and flanked by two molded panels enclosing male and female winged caryatids with voluted terminations. Molded base carved with voluted scrolls and acanthus leaves and double scrolled feet.

Height, 2 feet; length, 5 feet 8 inches; width, 1 foot 11 inches.

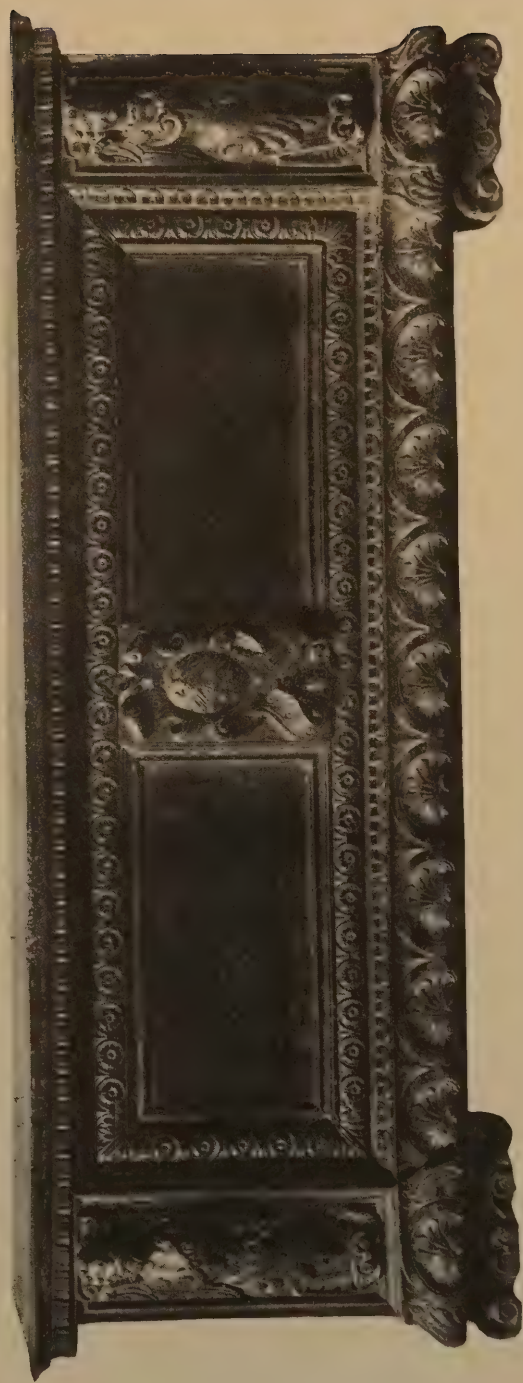
(Illustrated)

338—SIXTEENTH CENTURY TUSCAN WALNUT COFFER

Rectangular shape. Molded and fluted hinged lid with contemporary lock and key. Recessed front with one long panel, surrounded by a molding carved with guilloche patterning, acanthus leaves and flutings, and flanked by two paneled pilasters with water-leaf carved moldings and shafts carved with female masks, having side draperies and volutes. Molded base carved with gold gadroons and acanthus leaves and double voluted scroll feet.

Height, 1 foot 9 inches; length, 5 feet 3 inches; width, 1 foot 9 inches.

(Illustrated)



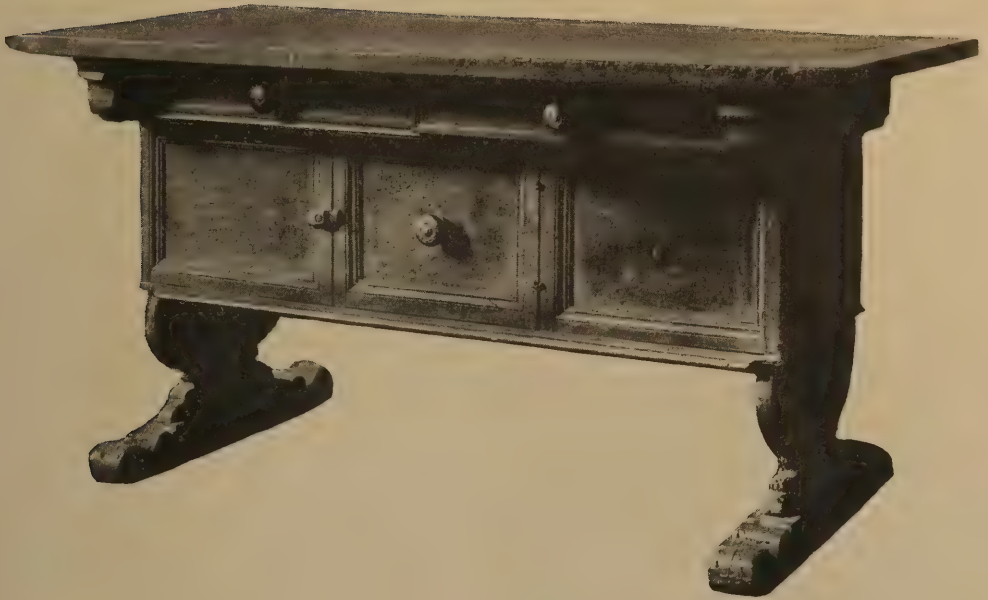
No. 338—SIXTEENTH CENTURY TUSCAN WALNUT COFFIN

No. 337—SIXTEENTH CENTURY ITALIAN CARVED WALNUT COFFIN



339—SIXTEENTH CENTURY FLORENTINE SMALL WALNUT TABLE
Rectangular shape. Heavy top with inlaid marble slab and molded edge. Molded apron with two paneled front drawers having wooden knobs separated and flanked by shaped brackets. Supported at either end by lyre-shaped legs with shaped cross bases and longitudinal shaped stretchers.

Height, 2 feet 7 inches; length, 2 feet 11 inches; width, 2 feet 2½ inches.



340—SIXTEENTH CENTURY TUSCAN WALNUT CABINET TABLE

Rectangular shape. Plain top supported at the ends on shaped crossed brackets. Frieze fitted with two drawers with paneled fronts and wooden knobs. Pedestal, which extends the length of the table, fitted with cupboard having hinged paneled door with wooden knob flanked by two panels molded to correspond. On shaped cross bases with voluted feet.

Height, 2 feet 8 inches; length, 5 feet; width, 2 feet 6 inches.



341—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Rectangular shape. Plain top. Supported at either end by fluted and astragalled pedestals flanked by voluted and acanthus-leaf carved consoles ending in lions' paws on molded cross braces. Shaped and voluted longitudinal underbrace.

Height, 2 feet 11½ inches; length, 10 feet; width, 3 feet 4 inches.



342—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

Rectangular shape. Top with molded and fluted edge supported at either end by lyre-shaped legs with deep shaped, pierced, voluted and carved longitudinal brace.

Height, 2 feet 9 inches; length, 8 feet 2½ inches; width, 2 feet 11 inches.

343—FIFTEENTH CENTURY 'TUSCAN' WALNUT DESK CABINET

Rectangular shape, made in two parts. The upper part, with molded cornice supported by two fluted and astragalled Doric pilasters, is arranged as a cupboard with two hinged doors, each having a front with three molded panels, the upper and lower one with chamfered dies, the center one with shaped and molded and raised panels around a carved rosette. The lower portion is arranged as a writing desk with paneled hinged fall front, having below two drawers with chamfered panels flanked by acanthus carved voluted modillions, two hinged doors and pilasters to correspond with those of the upper part. Molded base.

Height, 6 feet 2 inches; width, 4 feet 6 inches; depth, 1 foot 6 inches.

(Illustrated)



No. 343—FIFTEENTH CENTURY TUSCAN WALNUT DESK CABINET



344—SIXTEENTH CENTURY UMBRIAN WALNUT ARMOIRE

Rectangular shape. Molded dentelled and egg-and-dart carved cornice with a rosette-carved frieze supported by two paneled pilasters having shafts decorated by incised paneling. Body arranged as a cupboard with paneled hinged doors. Molded and gadrooned base, and feet carved as couchant animals.

Height, 7 feet 1 inch; width, 4 feet 11 inches; depth, 2 feet.

THIRD AND LAST AFTERNOON'S SALE

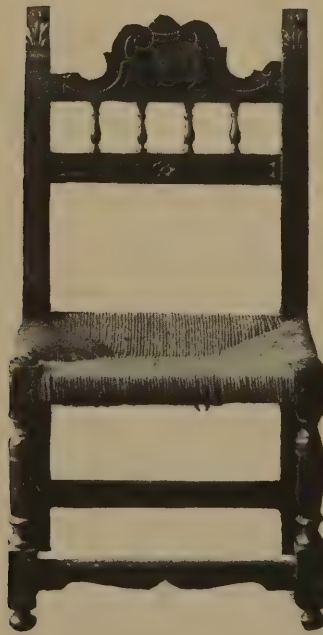
WEDNESDAY, DECEMBER 19, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

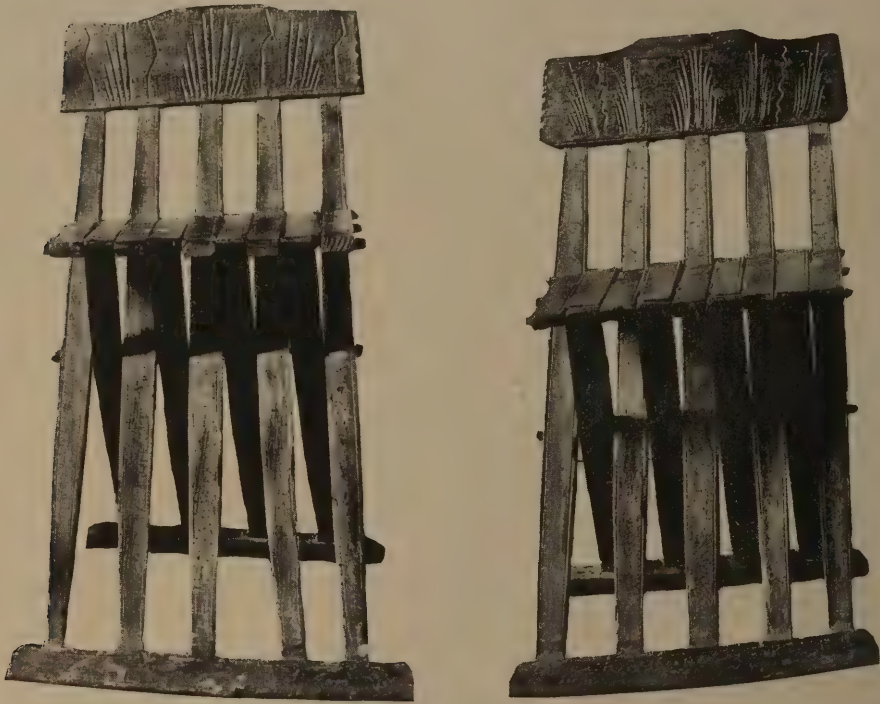
Catalogue Nos. 346 to 521, inclusive

CHAIRS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES



346—SIXTEENTH CENTURY ITALIAN WALNUT RUSH-BOTTOMED
CHAIR

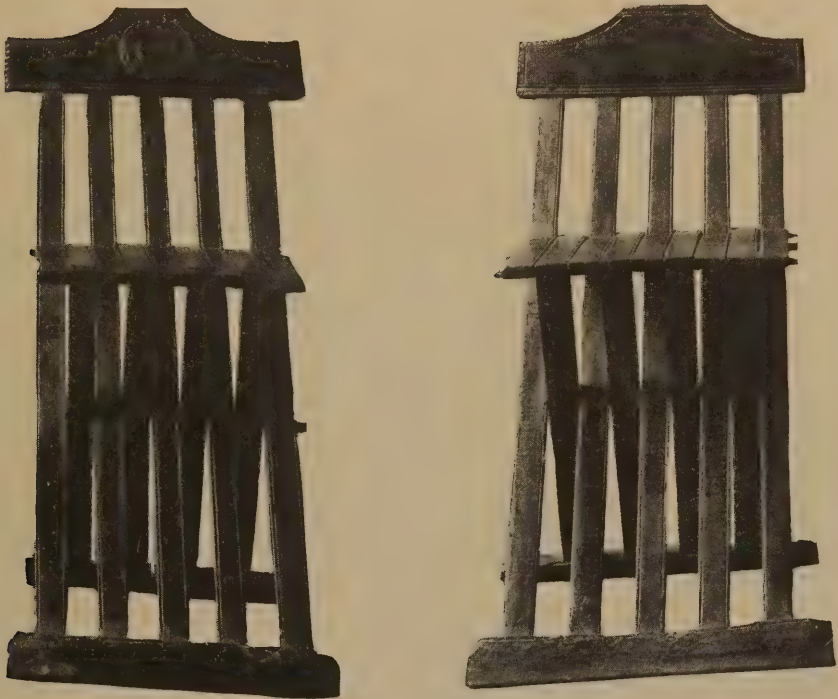
Open back with shaped, incised and turned spindled splat,
straight turned legs, shaped front rail and seat of woven rushes.



347—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports and with shaped
head rail incised with radiating lines and square base rails.

348—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports and with shaped
head rail incised with radiating lines and square base rails.

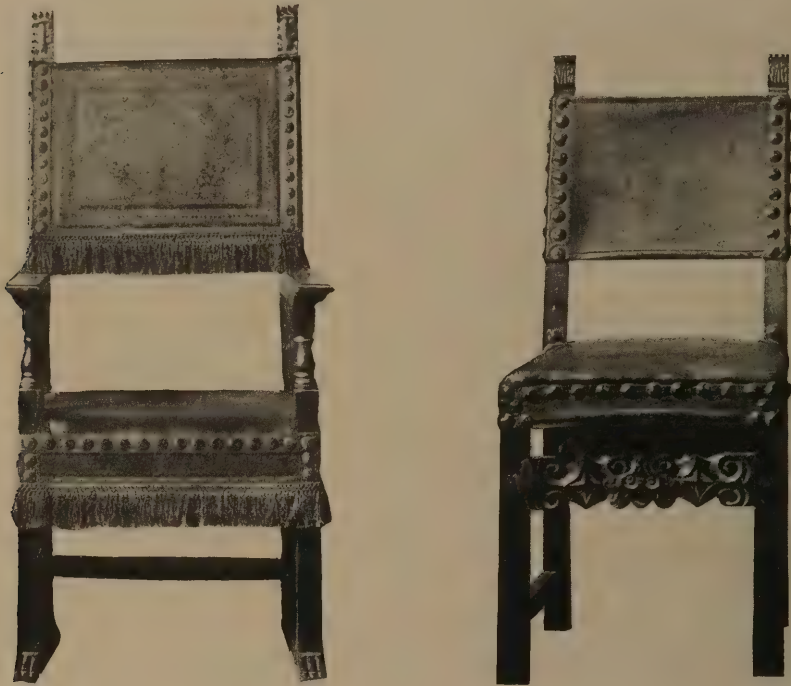
349—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with
shaped and incised head rail and square base rails.



350—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with
shaped and incised head rail and square base rails.

351—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with
shaped head rail incised with radiating lines and square base
rails.

352—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR
Folding type. Formed of square supports pivoted and with
shaped head rail incised with figure of a cross and square base
rails.

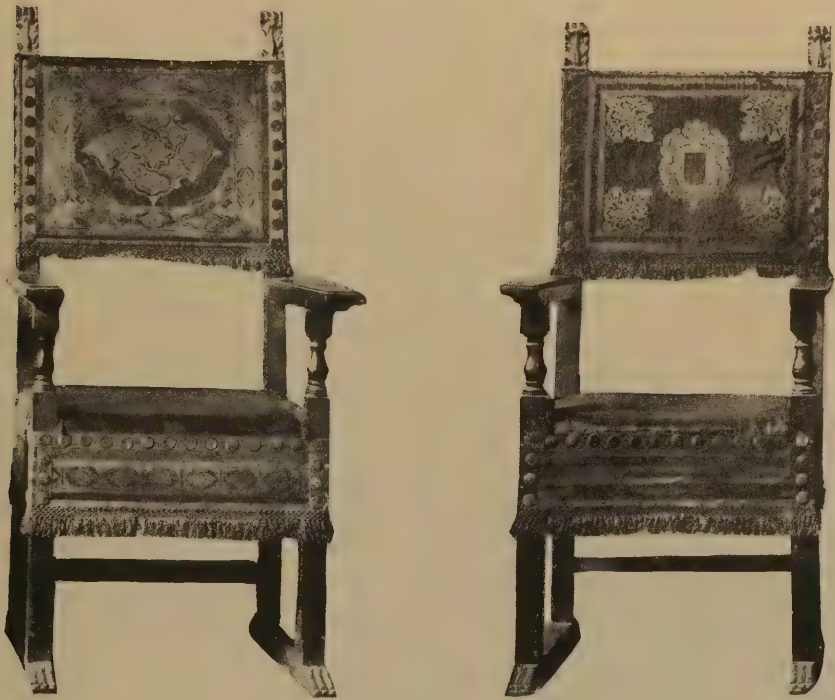


353—SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIR

Straight back with gilded acanthus-leaf carved finials, straight molded arms on turned baluster-shaped supports, straight square legs, square back rail and cross bases. Seat and back covered with leather gold-tooled in a design of diamond medallion and floral diaper. Finished with silk fringe and large brass-headed nails.

354—PAIR OF SIXTEENTH CENTURY ITALIAN WALNUT SIDE CHAIRS

Square backs with square side supports and acanthus-leaf carved finials, straight legs, scroll-carved front rails and square side rails. Seats and backs covered with leather secured by large brass-headed nails.

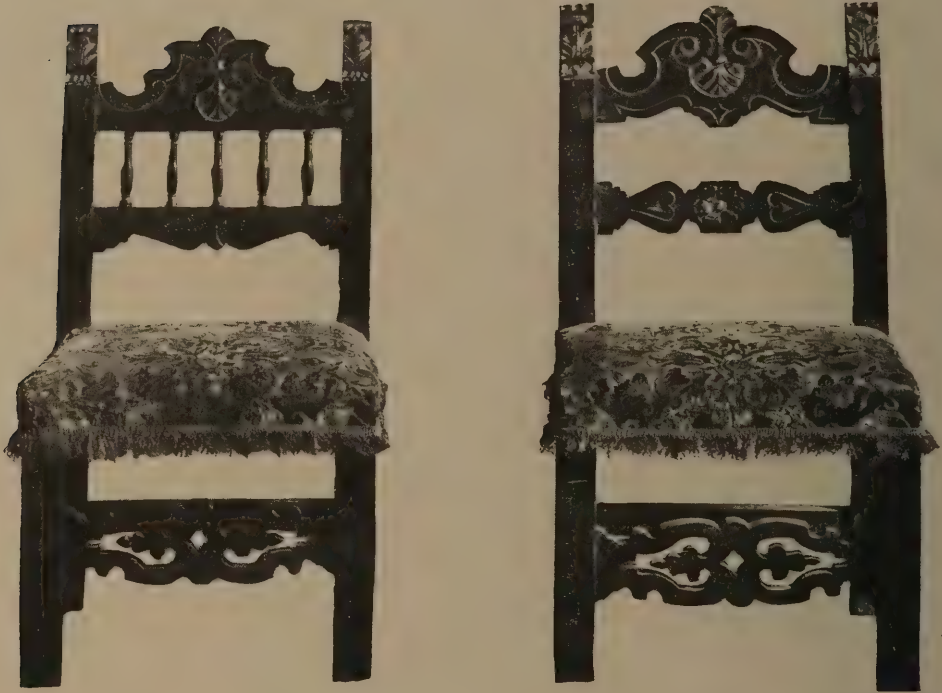


355—SIXTEENTH CENTURY TUSCAN WALNUT ARMCHAIR

Straight back with gilded acanthus-leaf carved finials, straight arms on turned baluster-shaped supports, straight square legs with square back rail and square cross bases. Seats and backs covered in old leather gold-tooled with an escutcheon and border. Finished with silk fringe and large brass-headed nails.

356—PAIR OF SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

Straight backs with gilded acanthus-leaf carved finials, straight molded arms on turned baluster-shaped supports, straight square legs with square back rails and square cross bases. Seats and backs covered with leather gold-tooled in a geometrical pattern. Finished with green silk fringe and large brass-headed nails.

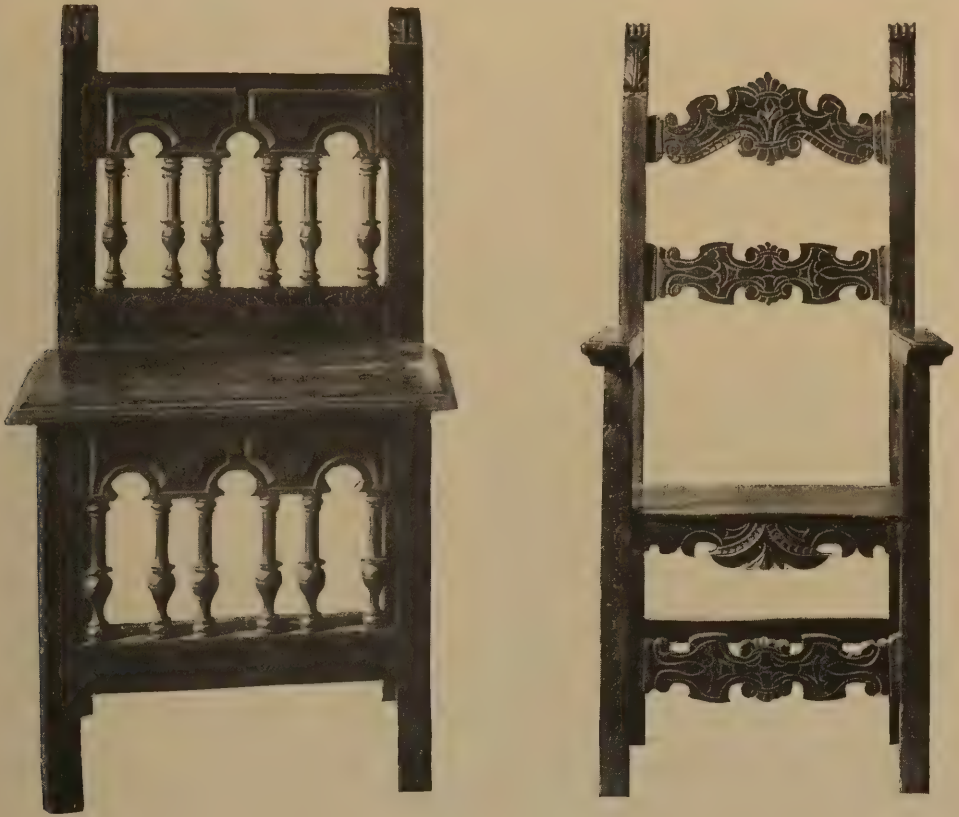


357—SIXTEENTH CENTURY FLORENTINE WALNUT SIDE CHAIR

Open back with gilded acanthus-leaf carved finials, shaped carved and turned spindled slat with incised carving heightened in gold. Straight square legs with shaped and pierced front rail upholstered in cut velvet with yellow ground patterned in blue. Finished with silk fringe.

358—SIXTEENTH CENTURY TUSCAN WALNUT SIDE CHAIR

Open back with carved and shaped horizontal splat, and head rail and gilded acanthus-leaf carved finials, straight legs with shaped and pierced front rail. Seat upholstered in cut velvet with silk fringe.



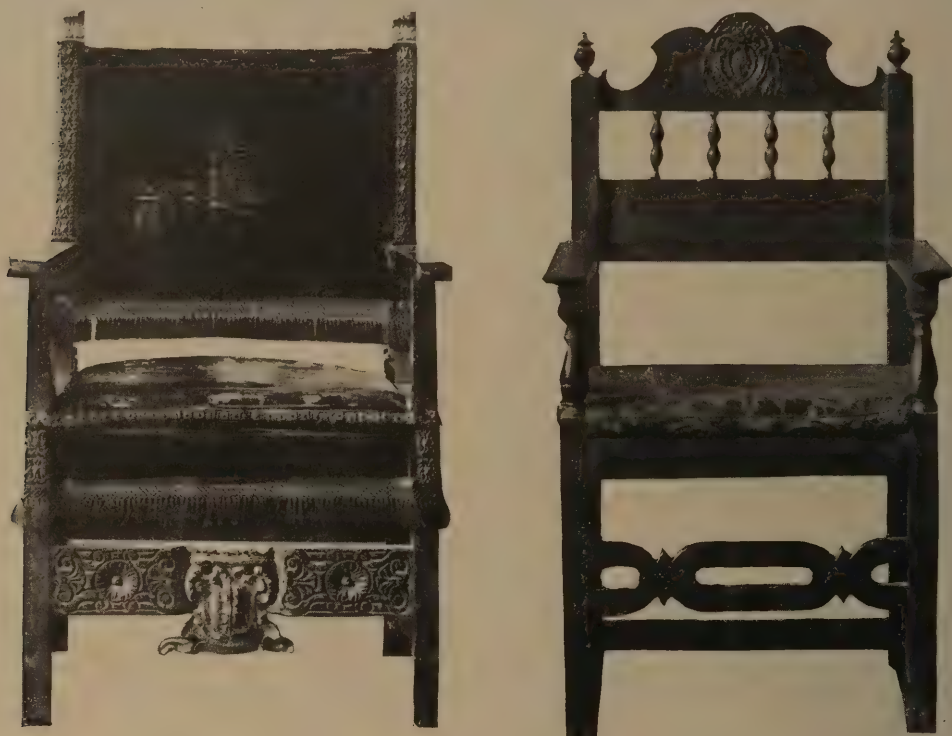
359—SET OF FOUR SIXTEENTH CENTURY ITALIAN WALNUT ARM-CHAIRS

Straight square backs with acanthus carved finials and arcaded head rail supported by six spindles turned in baluster form. Molded wooden seats with arcaded apron and supported by turned spindle, straight square legs and square front rails.

Will be sold with the privilege of the purchaser taking two or four chairs.

360—SEVENTEENTH CENTURY ITALIAN WALNUT ARMCHAIR

Straight open back with curved side supports, carved finials and horizontal shaped splats with incised scrollings. Straight molded arms, wooden seat with shaped incised apron, straight square legs, shaped and incised front rail and square side and back rails.



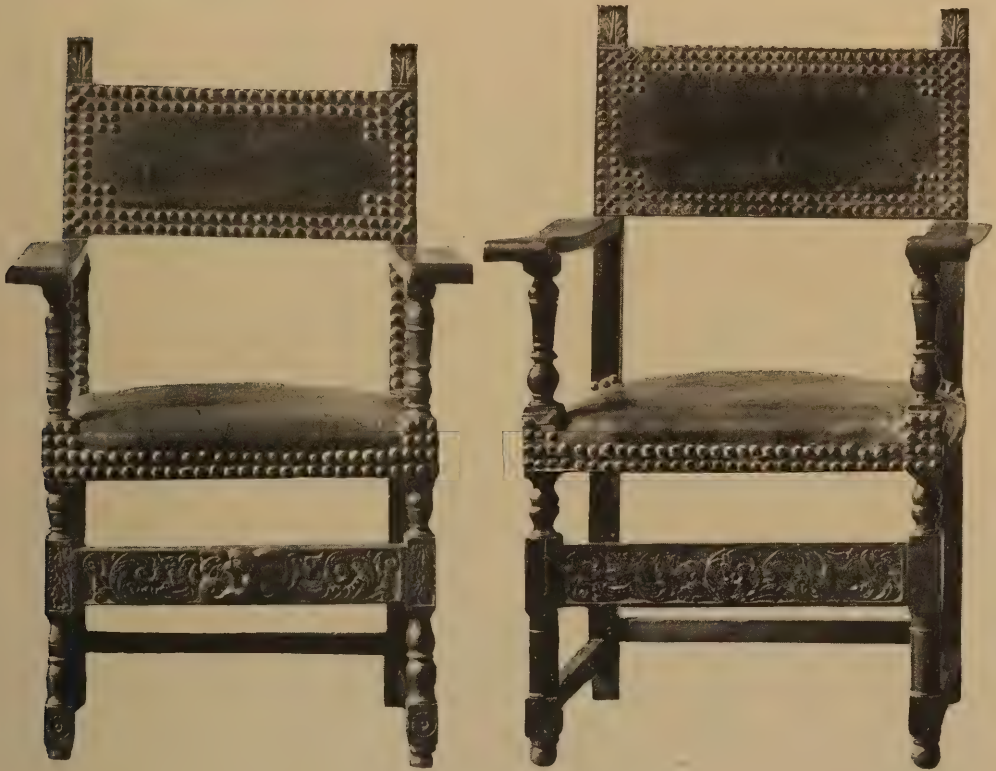
361—SET OF SIX SIXTEENTH CENTURY UMBRIAN WALNUT ARM-CHAIRS

Straight open backs with square side supports and turned vase-shaped finials, shaped head rails, carved with the coats-of-arms of the Vitelli family surmounted by Bishops' Hats, horizontal splat and turned spindles. Straight flat arms with turned baluster-shaped supports, straight square legs and side rails, and shaped and pierced front rails. Wooden seats with loose cushions covered with silk brocade.

Will be sold with the privilege of the purchaser taking two, four or six chairs.

362—SIXTEENTH CENTURY VENETIAN WALNUT ARMCHAIR

Square back with gilded acanthus-leaf carved finials, straight flat arms on straight square supports, straight square legs, square side rails and front rail carved and gilded with coat-of-arms of the Giustiniani family flanked by panels with incised scrolling. Seat and back covered in red velvet with red silk fringe.

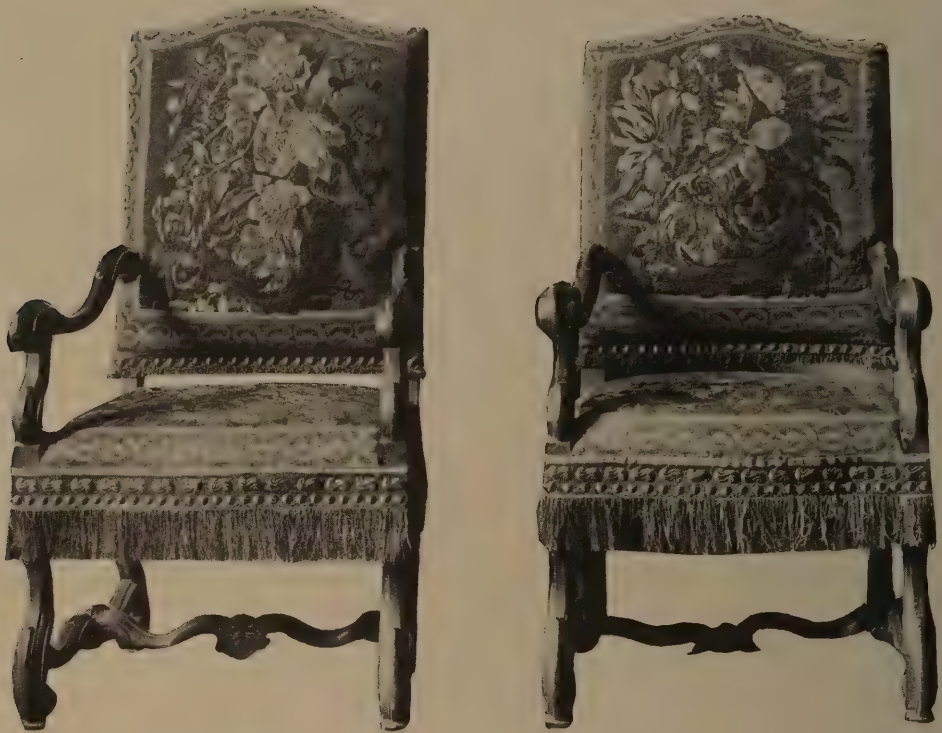


363—SIXTEENTH CENTURY LIGURIAN WALNUT ARMCHAIR

Straight square back with gilded acanthus-leaf carved finials, flat arms on turned baluster-shaped supports, straight turned legs with square side and back rails and front rail carved in low relief with panel of scrolled acanthus leaves. Seat and back covered with leather finished with double rows of brass-headed nails.

364—PAIR OF SIXTEENTH CENTURY LIGURIAN WALNUT ARMCHAIRS

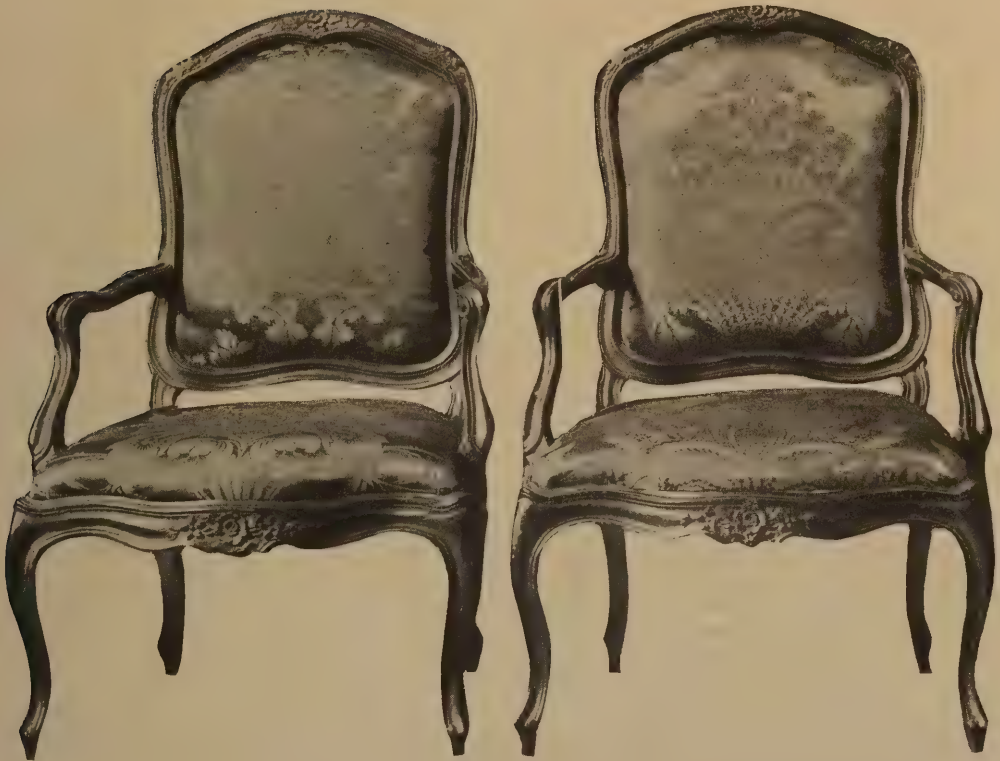
Straight square backs with gilded acanthus-leaf carved finials, flat arms on turned baluster-shaped supports, straight turned legs with square side and back rails and front rail carved in low relief with panel of scrolled acanthus leaves. Seats and backs covered with leather finished with double rows of brass-headed nails.



365—SET OF THREE EIGHTEENTH CENTURY VENETIAN WALNUT
AND PETIT-POINT ARMCHAIRS

Square arched backs with molded curved and voluted arms on curved molded supports, curved molded and voluted legs, with voluted side rails and carved voluted stretchers. Seats and backs covered with Italian petit-point embroidery in designs of boldly scrolled acanthus leaves, bouquets of flowers and leaves in natural colors on dark grounds. Surrounded by borders of spiral ribbon patterning and finished with rows of scrolled and round brass-headed nails and silken fringe.

Will be sold with the privilege of the purchaser taking two or three chairs.



366—SEVEN EIGHTEENTH CENTURY VENETIAN WALNUT ARMCHAIRS

Shield-shaped backs, with molded frames carved with floral sprays, curved and molded arms and supports. Serpentine seat fronts, molded and carved with flowers and molded cabriole legs. Seats and backs upholstered in red silk damask.

The buyer to have the privilege of taking one chair or the set.



367—NINE EIGHTEENTH CENTURY VENETIAN WALNUT ARMCHAIRS

Shaped upholstered backs with curved molded and voluted arms on curved supports, cabriole legs with acanthus leaves, carved knees, and curved cross stretchers. Seats and back covered with Italian petit point embroidery in "Gobelin" stitch and in colored silks. The backs with a design of a vase of flowers, standing on a classic pedestal, looped up drapery with tassels and scattered flowers, the seats with a design of flowers and leaves and a rocky foreground. All in rich colors on a cream-colored ground. Edged with silk galloon and finished with silk-tasseled fringe and with old stained-leather loose coverings.

The buyer to have the privilege of taking one chair or the set.



368—NINE EIGHTEENTH CENTURY VENETIAN WALNUT ARMCHAIRS

Shaped upholstered backs with curved molded and voluted arms on supports, cabriole legs with acanthus-leaf carved knees, and curved cross stretchers. Seats and backs covered with Italian petit point embroidery in “Gobelin” stitch and in colored silks. The backs with a design of Minerva seated under a tree holding a wreath and handing her helmet to a female attendant, the seats with a figure of Minerva seated. All in rich colors on a cream-colored ground. Edged with silk galloon and finished with silk-tasseled fringe and with old stained-leather loose coverings.

The buyer to have the privilege of taking one chair or the set.

369—NINE EIGHTEENTH CENTURY VENETIAN WALNUT ARMCHAIRS

Shaped upholstered backs with curved molded and voluted arms on curved supports, cabriole legs with acanthus-leaf carved knees, and curved cross stretchers. Seats and backs covered with Italian petit-point embroidery in "Gobelin" stitch and in colored silks. The backs with a design of a bright-plumaged bird perched on the bough of a tree overhanging a pool of water at the side of which is a duck, in the background a parrot and butterflies, the seats with a design of a couchant dog, flying birds and a distant building. All in rich colors on a light-colored ground. Edged with silk galloon and finished with silk-tasseled fringe and with old stained-leather loose coverings.

The buyer to have the privilege of taking one chair or the set.

370—NINE EIGHTEENTH CENTURY VENETIAN WALNUT ARMCHAIRS

Shaped upholstered backs with curved molded and voluted arms on curved supports, cabriole legs with acanthus-leaf carved knees, and curved cross stretchers. Seats and backs covered with Italian petit-point embroidery in "Gobelin" stitch and in colored silks. The backs with a design of a festoon of flowers, including peonies, tulips and carnations, tied with ribbons and with a parrot perched thereon and having a foreground of foliage and fruits, the seats with a bouquet of large brilliantly hued flowers tied with a knotted ribbon. All in rich colors on a light-colored ground. Edged with silk galloon and finished with silk-tasseled fringe and with old stained-leather loose coverings.

The buyer to have the privilege of taking one chair or the set.

371—PAIR OF SIXTEENTH CENTURY TUSCAN WALNUT ARMCHAIRS

Straight backs with carved and gilded acanthus-leaf finials, straight arms with turned baluster-shaped supports, straight square legs with square back rails on straight cross bases. Seats and backs covered in old leather tooled in gold with an escutcheon and finished with silk fringe and large brass-headed nails.

**372—SIXTEENTH CENTURY FLORENTINE WALNUT ROUNDABOUT
ARMCHAIR**

Shaped upholstered back with curved molded and voluted arms on curved supports, cabriole legs with acanthus-leaf carved knees, and curved cross stretchers. Seat and back covered with Italian petit-point embroidery in "Gobelin" stitch and in colored silks. The back with a design of a stone fountain with falling water, on the basin of which are perched two doves drinking, a blue sky, a tortoise and butterflies. The seat with a design of a squirrel and flowers, a rocky foreground and blue sky. All in rich colors on a light-colored ground. Edged with silk galloon and finished with tasseled silk fringe and with old stained-leather loose coverings.

373—PAIR OF SIXTEENTH CENTURY LIGURIAN WALNUT ARMCHAIRS

Straight square backs with gilded acanthus-leaf carved finials, flat arms on turned baluster-shaped supports, straight turned legs with square side and back rails, and front rail carved in low relief with panel of scrolled acanthus leaves. Seats and backs covered with leather finished with double rows of brass-headed nails.

374—SIXTEENTH CENTURY LIGURIAN WALNUT ARMCHAIR

Similar to the preceding.

375—SIXTEENTH CENTURY LIGURIAN WALNUT ARMCHAIR

Straight square back with gilded acanthus-leaf carved finials, flat arms on turned baluster-shaped supports, straight turned legs with square side and back rails and front rail carved in low relief with panel of scrolled acanthus leaves. Seat and back covered with leather finished with double rows of brass-headed nails.



376—SIXTEENTH CENTURY FLORENTINE ROUNDABOUT WALNUT
ARMCHAIR

Semicircular shape. Open back, formed of seven turned spindles with flat head rail and shaped wooden seat with molded and fluted edge. On three spreading straight turned legs of baluster shape.



377—PAIR OF SIXTEENTH CENTURY TUSCAN WALNUT STOOLS

Sgabello type. Rectangular seats with molded and carved edges. Square pedestals and two spreading shaped supports carved with voluted scrollings and with carved voluted feet. In walnut. Heightened with gilding.

Height, 1 foot 9 inches.



378—SIXTEENTH CENTURY UMBRIAN WALNUT TABLE

Octagonal molded top. Apron fitted with four drawers with molded panel fronts and turned ball handles separated by panels molded to correspond. On turned pedestal with molded capital, vase-shaped shaft carved with flutings and imbrications and circular foot carved with circular medallions. On incurved triangular base with carved paw feet.

Height, 2 feet 8 inches; diameter, 3 feet 1 inch.



379—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Hexagonal pedestal, with detached columns with molded capitals and bases on three sides and boldly carved dolphins with twisted tails and open mouths on the other three sides. Incurved triangular base with fluted sides and acanthus-leaf carved feet.

Height, 3 feet 1 inch; diameter of top, 3 feet 10 $\frac{3}{4}$ inches.



380—SIXTEENTH CENTURY NORTH ITALIAN WALNUT CABINET
TABLE

Rectangular-shaped. Plain top with pedestal apron divided into two drawers with raised paneled fronts and ball handles separated and flanked by fluted pilasters. On lyre-shaped end supports carved with scrolls, volutes, acanthus leaves and detached sprigs of heart-shaped leaves. Molded cross bases.

Height, 2 feet 9 inches; length, 3 feet 6 inches; width, 2 feet 4 inches.



381—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Rectangular shape. Top inlaid with heraldic eagle surrounded by a border of geometrical design and with molded edge, apron carved in scrolled acanthus-leaf design with carved masks at angles. Supported on four turned columnar-shaped legs, square rails with imbricated fronts, square, inlaid and molded feet.

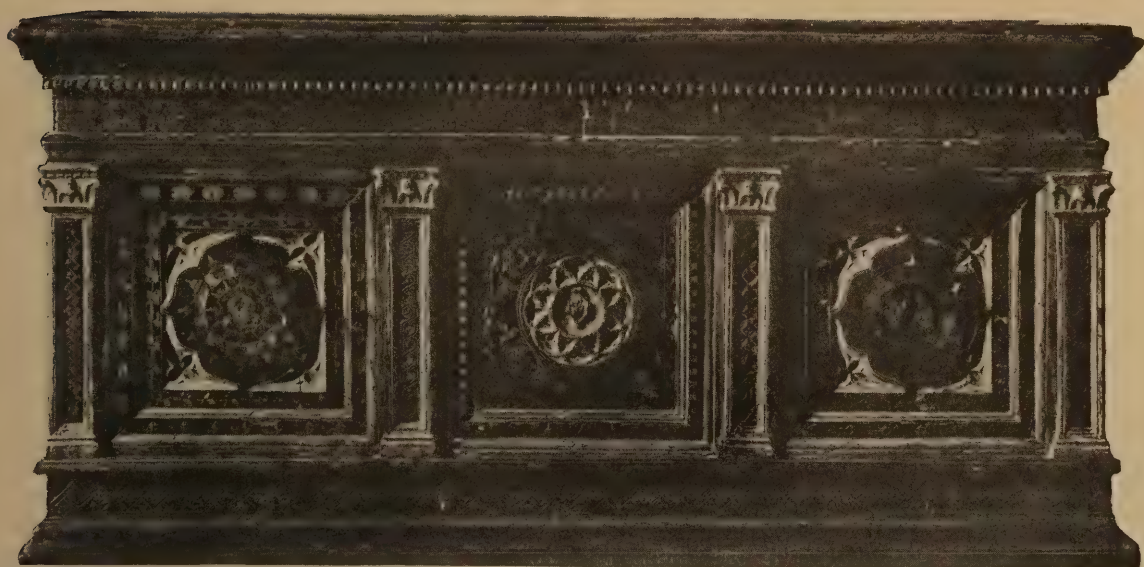
Height, 2 feet 5 inches; length, 2 feet 4 inches; width, 1 foot 7½ inches.



382—SIXTEENTH CENTURY TUSCAN WALNUT COFFIN

Rectangular shape. Heavy sunken paneled and molded hinged lid carved with flutings and acanthus-leaf medallions and secured by contemporary lock. The front, with sunken paneled center, surrounded by heavy moldings carved with quatrefoil rosettes, acanthus leaves and flutings, and flanked by panels with leaf-carved moldings enclosing carved masks with side draperies and volutes above and below. Molded base carved in acanthus-leaf patterning. Double voluted scroll feet.

Height, 1 foot 9 inches; length, 3 feet 4 inches; width, 1 foot 11 inches.



**383—FIFTEENTH CENTURY VENETIAN CARVED AND INLAID WALNUT
COFFER**

Rectangular shape. Sunken paneled, molded and dentelled hinged lid, with frieze inlaid in a pattern of rectangular interlacements. Front divided by four pilasters with Gothic capitals, paneled and inlaid shafts and molded bases into three molded panels inlaid with geometrical patternings and enclosing two quatrefoil and one circular medallion carved with late Gothic traceries, the side medallions enclosing rayed rosettes of inlay, the center one a carved coat-of-arms. Carving heightened with gilding. Paneled, inlaid and carved sides. Plinth inlaid with geometrical patterning and molded base.

Height, 2 feet 1 inch; length, 4 feet 2 inches; width, 1 foot 8 inches.

384—EIGHTEENTH CENTURY VENETIAN CARVED, INLAID AND
PAINTED WORKBOX

Quatrefoil-shaped tops formed as boxes with hinged lids, which have the tops inlaid with mother-of-pearl and painted with Chinoiserie in gold on red ground, molded edges elaborately carved with volutes, acanthus-leaf scrolls and floral sprays, and sides carved with scrolled panels flanked by interlacements. The carving is gilded, the upper surfaces painted and inlaid with mother-of-pearl. Below are square molded pedestals which rest on reverse-C curved stems carved with acanthus leaves and rectangular voluted panels, all the carving is gilded, painted and inlaid with mother-of-pearl. Supported on tripods of scrolled and voluted feet carved with acanthus leaves; shaped and voluted panels, painted and gilded. Fitted with pierced and scrolled keys of gilded bronze.

Height, 3 feet 6 inches.

(Illustrated)

385—EIGHTEENTH CENTURY VENETIAN CARVED AND INLAID
PAINTED WORKBOX

Similar to the preceding.

(Illustrated)



No. 384—EIGHTEENTH CENTURY VENETIAN CARVED, INLAID AND
PAINTED WORKBOX

No. 385—EIGHTEENTH CENTURY VENETIAN CARVED AND INLAID
PAINTED WORKBOX



386—SIXTEENTH CENTURY ITALIAN WALNUT CHAIR

Tyrolean type. Shaped back carved with whorled medallions and double-arched molded panel with figure of a saint. Heavy shaped seat carved with whorled medallions and straight tripod molded legs.

387—PAIR OF SIXTEENTH CENTURY FRENCH WALNUT CHAIRS

Of sgabello type. Backs with pierced oval opening in center carved with mermaids, dolphins and shells. Octagonal molded wooden seats and four turned spreading legs.



388—PAIR OF SIXTEENTH CENTURY UMBRIAN WALNUT CHAIRS
Sgabello type. Shield-shaped backs with sides carved with voluted scrolls and centers with egg-shaped medallions surrounded by scrollings. Front supports carved with two dolphins, shaped seats with sunken centers and shaped back supports.

389—PAIR OF SIXTEENTH CENTURY UMBRIAN CHAIRS
Sgabello type. Similar to the preceding with the exception of the front supports, which are carved with dolphins, guilloche patternings, rosettes and scrolled egg-shaped medallions. Shaped seats with fluted edges and shaped back supports. Carving throughout heightened with gold.



390—SET OF SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

Sgabello type. Shield-shaped carved backs terminating in voluted scrollings, flanked by female terms and centered by acanthus-leaf framed oval medallions. Front supports carved with acanthus-leaf voluted scrollings, stars and shells, and ending in lions' paw feet. Shaped back supports and octagonal wooden seats with carved edge.

391—SIXTEENTH CENTURY TUSCAN WALNUT CHAIR

Sgabello type. Shield-shaped back, the sides carved with voluted acanthus leaves, the top with scrolls and pointed leaves, the center with escutcheon of coat-of-arms. Square pedestal, front support carved with voluted acanthus leaves and fluted base. Octagonal molded seat with shaped back support.



392—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Sgabello type. Shield-shaped back, the sides and top carved with voluted scrolls, the center with oval scrolled medallion of the coat-of-arms of the Princess Colonna. Front support carved with a double-tailed siren, the feet with birds and rocks. Square seat with molded edge and shaped back support.

393—SIXTEENTH CENTURY TUSCAN WALNUT CHAIR

Sgabello type. Shield-shaped back, the top carved with scrolls, the sides with voluted and fluted scrollings and the center with oval scrolled medallion of coat-of-arms. Vase-shaped front support carved with flutings. Hexagonal wooden seat and shaped back support.



394—SIXTEENTH CENTURY ITALIAN FALDSTOOL OF IRON AND
BRONZE

Curule-chair shaped, with curved legs of wrought iron and four bronze baluster-shaped terminations with ball finials. Seat of red velvet with deep silk fringe and loose cushion of red velvet embroidered in gold with a coat-of-arms surmounted by a Bishop's Hat.



- 395—SIXTEENTH CENTURY ITALIAN IRON AND BRONZE FALDSTOOL
Curule-chair shaped frame of wrought iron with circular medallions at the intersections. Baluster-shaped uprights terminating in ball-shaped finials of turned bronze at the angles and turned pear-shaped bronze feet. Seat of crimson velvet finished with silken tassels.

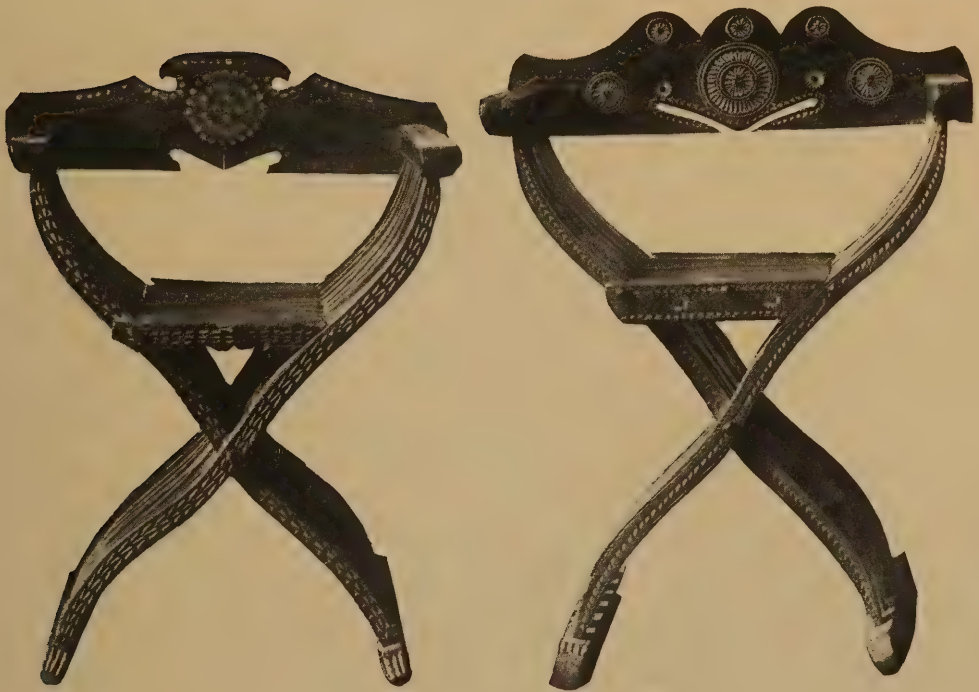


396—SIXTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA
CHAIR

Formed of seven reverse curved square supports, the front ones incised, pivoted at their intersections and with square base rails. Straight arms and shaped back, carved with incised circles.

397—SIXTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA
CHAIR

Formed of nine reverse curved square supports, the front ones carved, pivoted at their intersections, and with square base rails. Straight arms ending in turned balls and shaped back, carved with a circle and cross.

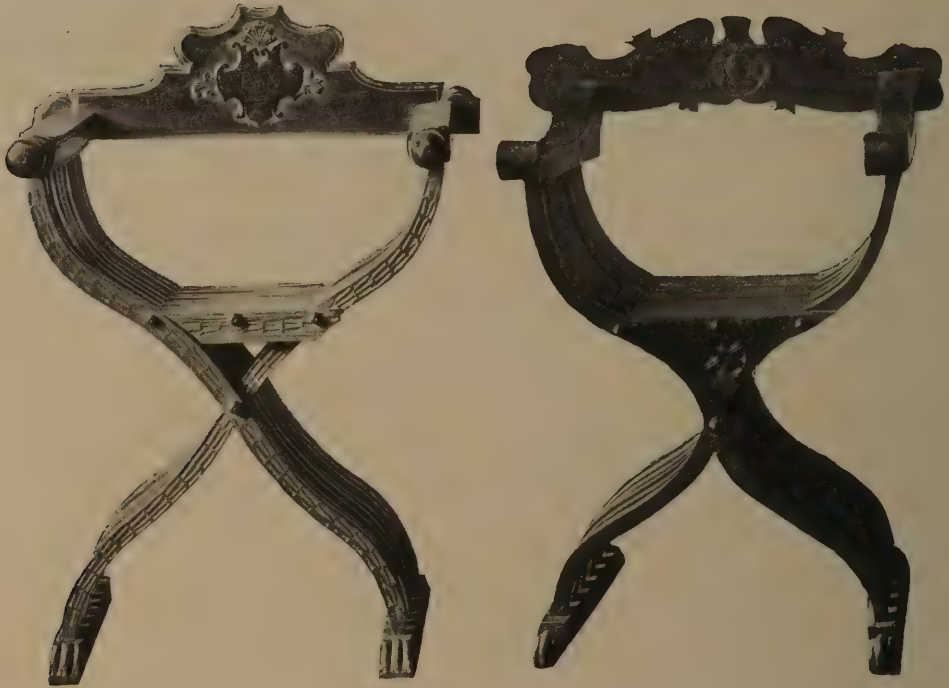


398—SIXTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA CHAIR

Formed of eight reverse curved square supports, the front ones carved, pivoted at their intersections and with square base rails, having fluted ends. Straight arms and shaped back with rosetted circles, cross and lines.

399—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR

Formed of six reverse curved square supports, the front ones carved, pivoted at their intersections and with square base rails. Straight arms and shaped back support carved with incised circles.

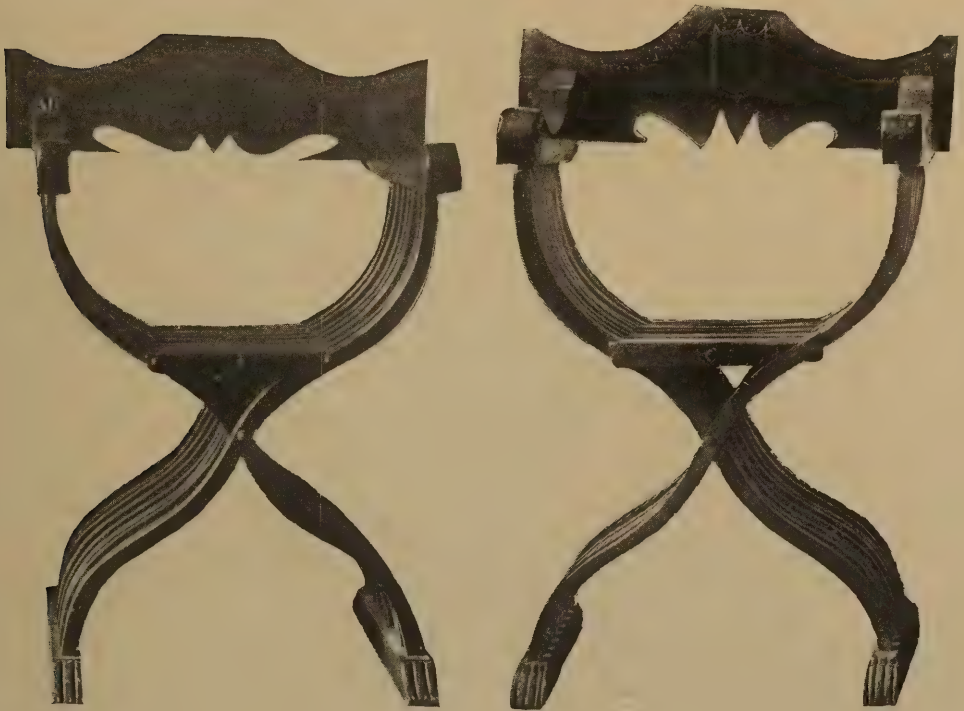


400—EIGHTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA CHAIR

Formed of eight reverse curved square supports, the front ones carved, pivoted at their intersections and with square base rails with carved ends. Straight arms ending in balls, and shaped back with molded edge and carved with a raised escutcheon inscribed "PAX" and dated 1740.

401—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR

Formed of six reverse curved square supports with square base rails having curved ends. Curved arms and shaped back carved with a circular medallion.



402—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR

Formed of eight reverse curved square supports pivoted at their intersections and with square base rails. Curved arms with carved rosettes and shaped back.

403—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR

Formed of eight reverse curved square supports pivoted at their intersections and with square base rails having fluted ends. Curved arms with sunken rosettes and shaped back with incised shield.



404—SIXTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA CHAIR

Formed of nine reverse curved square supports pivoted at their intersections and with square base rails. Straight arms, ending in turned balls, and shaped back.

405—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR

Formed of eight reverse curved square supports pivoted at their intersections and with square base rails. Curved arms having sunken rosettes of shell patterning and shaped back.



406—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR

Formed of six reverse curved square supports pivoted at their intersections and with square base rails. Curved arms with sunken shell-patterned rosettes and shaped back with incised shield.

407—SIXTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA CHAIR

Formed of six reverse carved square supports pivoted at their intersections and with square base rails. Straight arms ending in turned balls and shaped back, with incised vertical lines.



408—PAIR OF SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

Sgabello type. Shield-shaped backs, the sides carved with acanthus-leaf voluted scrollings and the centers with festoons and medallions. Front supports carved with masks and volutes and ending in paw feet. Octagonal molded wooden splats with box pedestals and shaped back supports.



409—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Sgabello type. Shield-shaped back carved at the sides with voluted scrolls and with carved voluted cresting, and center carved with scrolled egg-shaped medallion. Front support carved with dolphins, acanthus leaves and scrolled medallion. Shaped seat with sunken center and shaped back support.

410—SIXTEENTH CENTURY TUSCAN WALNUT CHAIR

Sgabello type. Shield-shaped back, the sides carved with voluted scrolls, the top with voluted acanthus leaves and the center with scrolled egg-shaped medallion of coat-of-arms. Front support carved with dolphins, acanthus leaves and guilloche patterning. Octagonal carved seat and shaped back support.



411—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Sgabello type. Shield-shaped back, the sides carved with voluted scrolls, the center with egg-shaped scrolled medallion. Front support carved to correspond with lions' paw feet. Shaped seat with sunken center and shaped back support.

412—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Sgabello type. Shield-shaped back, the sides carved with voluted scrolls and acanthus leaves, the top with scrolled acanthus leaves and the center with scrolled egg-shaped medallion of coat-of-arms. Front support carved with voluted scrolls, guilloche patterning and acanthus leaves. Octagonal seat with shaped back support.



413—PAIR OF SIXTEENTH CENTURY UMBRIAN WALNUT CHAIRS

Sgabello type. Shield-shaped backs carved at the sides and tops with voluted scrolls and in the centers with scrolled medallions (one with coat-of-arms). Front supports carved with dolphins, acanthus leaves and scrolled medallions. Shaped seats with sunken centers and shaped back supports.

414—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Sgabello type. Shield-shaped back carved at the sides with voluted scrolls and with carved voluted cresting. Center carved with scrolled egg-shaped medallion having a coat-of-arms. Front support carved with dolphins, acanthus leaves and scrolled medallion. Shaped seat with sunken center and shaped back support.



415—SIXTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA
CHAIR

Formed of eight reverse curved square supports pivoted at their intersections and with square base rails. Straight arms and shaped back carved with circular medallion and the word "Libr."

416—SIXTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA
CHAIR

Formed of seven reverse curved square supports, the front ones carved with incised rosettes, pivoted at their intersections and with square base rails. Straight arms ending in turned balls and shaped back carved with circular medallion.



417—SIXTEENTH CENTURY ITALIAN BEECHWOOD SAVONAROLA CHAIR

Formed of six reverse curved square supports, pivoted at their intersections with an exceptionally large turned rosette. Shaped back, straight arms and straight base bars with paw terminations. Backs, fronts of supports and legs richly carved with fluted rosettes and scrollings.

418—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR

Formed of eight reverse curved square supports pivoted at their intersections, and with square base rails. Curved arms with sunken circular medallions and shaped back with incised shield.



419—SIXTEENTH CENTURY ITALIAN WALNUT DANTESCA CHAIR

Body formed of two heavy reverse curved square supports with turned rosette at their intersection in front and with square base rails terminating in carved lions' paws. Curved arms with circular rosettes. Seat and back of old red velvet secured with brass-headed nails and finished with red silk fringe.

420—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR

Formed of seven reverse curved square supports, pivoted at their intersections and with straight base rails having carved ends. Curved arms and shaped back.

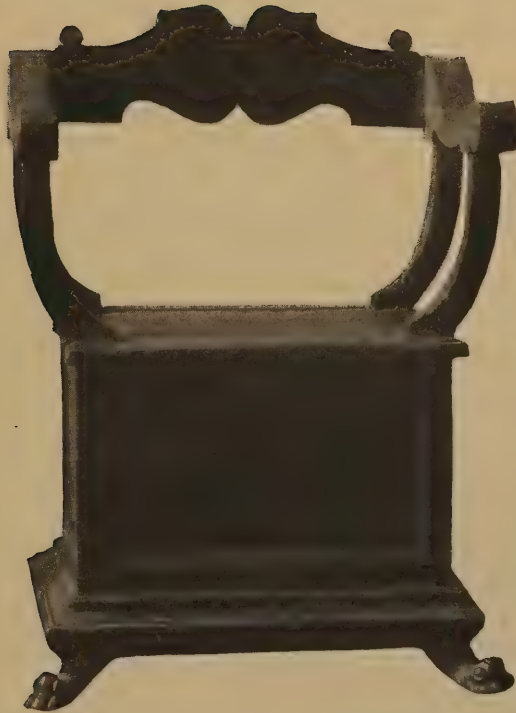


421—SIXTEENTH CENTURY ITALIAN WALNUT DANTESCA CHAIR

Roman curule-chair shape of double curves with turned rosettes at intersection. Square curved and voluted arms, and cross bases with carved paw feet. Back of embroidered red velvet finished with silk fringe and seat of red velvet with silk tassels.



422—SIXTEENTH CENTURY ITALIAN WALNUT SAVONAROLA CHAIR
Formed of seven reverse curved square supports pivoted at
their intersections and with square base rails. Straight arms
with turned ball ends and shaped back.



423—SIXTEENTH CENTURY TUSCAN WALNUT BOX CHAIR
Back of Dantesca character with shaped back rail, box seat with paneled front, and sides and molded base on carved paw feet.



424—SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIR

High square back with bronze melon-shaped finials, straight flat arms carved at their junctions with the back, on square molded baluster-shaped supports. Straight square legs and deep front rail paneled and carved with a mask and acanthus scrollings. Back and seat covered with contemporary tapestry, that of the back woven in a design of Samson and Delilah flanked by spirally fluted columns. Finished with knotted silken fringe and round brass-headed nails.



425—PAIR OF SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

High square backs with bronze ball finials, straight flat arms, carved at their junctions with the backs, on square carved and molded baluster-shaped supports. Straight square acanthus-leaf carved legs, shaped aprons, and deep front side-rails carved with circular bosses and scrolled strap work. Backs and seats covered with contemporary tapestry, that of the backs woven in a design of Virtues, as female figures, surrounded by Amorini and scrollings. Finished with tasseled silk fringe and oval brass-headed nails.

SCULPTURES AND PAINTINGS

We are somewhat apt to lose sight of the fact that the Italian of Renaissance times scarce troubled to draw a dividing line between what we are wont to term the Major and the Minor Arts. Thus the sculptor was often a painter and an architect as well, and the architect, besides being skilled in the art of sculpture, had practical and constant experience as a designer of the chairs and tables, the cassoni and the beds, with which the palaces that owed their very conception to his fertile brain were furnished.

And so it is that these busts and little statues, these bas-relief pictures and devotional "Pietà," blend themselves, subtly but none the less pervasively, with the furniture and hangings, the metalwork and majolica, of their contemporary times. Further than this it may be said, that of the essential "oneness" of Italian life and Italian art in the fifteenth and sixteenth centuries they are curiously significant.

As noteworthy in this respect is Cozzarelli's intimate portrait bust of the young daughter of some one of his patrons as the pictorial modeling of Da Maiano's Madonna and Child or the ingenuous San Giovanni of Rossellino.

So, too, with the pictures, whether one takes into consideration the primitive by that little-known but highly regarded master, Giovanni Lotti of Siena, or the portraits by Bronzino and Tintoretto. Indeed, one finds the same condition persisting well on in the eighteenth century, when Longhi in his delightful series arrested for all time the frivolous, but pulsing, life of Venice in the period of her splendid decline.

H. T.

TERRA-COTTA, MARBLE AND WOOD OF THE FIFTEENTH
SIXTEENTH AND SEVENTEENTH CENTURIES



426—SIXTEENTH CENTURY SIENESE PAINTED WOOD PORTRAIT
BUST BY COZZARELLI

Bust of a Sieneese lady in red robe with square cut opening, below which is seen a fine linen shirt, and curling hair having a rose with leaves in the center of the forehead. On oblong molded wood base gilded and decorated, in pointillé work, with a floral patterning.

Height, 15 inches.

Note: Cozzarelli was a Sieneese painter and sculptor of the sixteenth century.

427—FIFTEENTH CENTURY COLORED TERRA-COTTA BAS-RELIEF BY
BENEDETTO DA MAIANO (1442-1498)

Rectangular tablet. Modeled in low relief with a subject of the Virgin, Child Christ and St. John the Baptist. The Virgin in red robe and with a halo supports on her right arm, and on a fold of checkered drapery, the nude Child Christ, and guides His right arm with His hand uplifted in the act of blessing. She looks downward as does the Christ on the infant St. John the Baptist, with his symbolic cross, who occupies the lower left-hand corner of the bas-relief. Above, in the upper corners, are two cherubim with many wings. The charm of this example of fifteenth century modeling lies not so much in the expression of the Madonna's face with its brooding melancholy as in the varying types of childhood shown in the Child Christ, the St. John and the two cherubim. In a contemporary frame of carved and gilded wood, with molded cornice, frieze decorated with a dotted design of circular medallions and scrollings, supporting fluted pilasters and molded base.

Height of bas-relief, 20 inches; width of bas-relief, 16 inches.

Height of frame, 34 inches; width of frame, 31 inches.

Note: Of the three Maiani brothers, Benedetto was from all accounts the most eminent as a sculptor. As this surpassingly lovely study, no less than that masterpiece, his pulpit in Santa Croce, shows, the high repute in which his contemporaries held him was worthily attained. It is a study for a marble sculpture known by repute but at present non-existent and has received the high praise of acknowledged experts, documents to which effect are in the possession of Professor Volpi.

(Illustrated)



No. 427—FIFTEENTH CENTURY COLORED TERRA-COTTA BAS-RELIEF
BY BENEDETTO DA MAIANO (1442-1498)

428—SIXTEENTH CENTURY FLORENTINE COLORED TERRA-COTTA
"PIETÀ"

The seated Virgin in red robe, with an expression of the deepest grief, holds the body of the dead Christ, showing the wounds in feet, hands and side, on her knees.

Height, 22 inches; width, 18 inches.

429—SEVENTEENTH CENTURY TERRA-COTTA GROUP BY PIERRE
PUGET (1622-1694)

"The Apparition of Venus to Æneas." The warrior, a handsome youth in Grecian armor, with plumed helmet and cloak fastened on the left shoulder, stands with the right arm outstretched and the left holding a lance. He looks into the face of Venus, who floats in the air above him resting on his shoulder and pointing with her left hand to the armor she has procured for him. At Æneas' feet kneels a winged Amorino holding up to him a shield sculptured in low relief, and on the ground is the remainder of the armor. On octagonal rocky base.

Note: Pierre Puget was the sculptor of the Milo and Andromeda at Versailles, and some examples of his work in terra-cotta are in the Museum of the Louvre.

(Illustrated)

430—FIFTEENTH CENTURY MARBLE ST. JOHN BY ANTONIO ROS-
SELLINO (1427-1490)

Full-length figure of the youthful St. John the Baptist standing with his right hand hanging by his side and supporting the legendary cross of metal. His left hand holds a scroll and around his left shoulder is draped a mantle of goat skin. He wears sandals and above his head is a gilded halo of wood. On shaped base and of white marble.

Height, 30 inches.

Note: The statuesque beauty of the figure, the calm serenity and dignity of the face of this little statue, recall the best work of Donatello, one of whose favorite pupils was Antonio Rossellino, to whom the work is attributed.

(Illustrated—See Frontispiece)



No. 429—SEVENTEENTH CENTURY TERRA-COTTA GROUP BY PIERRE PUGET (1622-1694)

431—FIFTEENTH CENTURY COLORED AND GILDED TERRA-COTTA BAS-RELIEF BY NEROCIO (1447-1500)

Half-length seated figure of the Virgin in a red robe bordered with gold around the square-cut neck opening. She holds the nude figure of the Child Christ, who supports Himself with one arm around His Mother's neck.

Height, 18 inches; width, 13 inches.

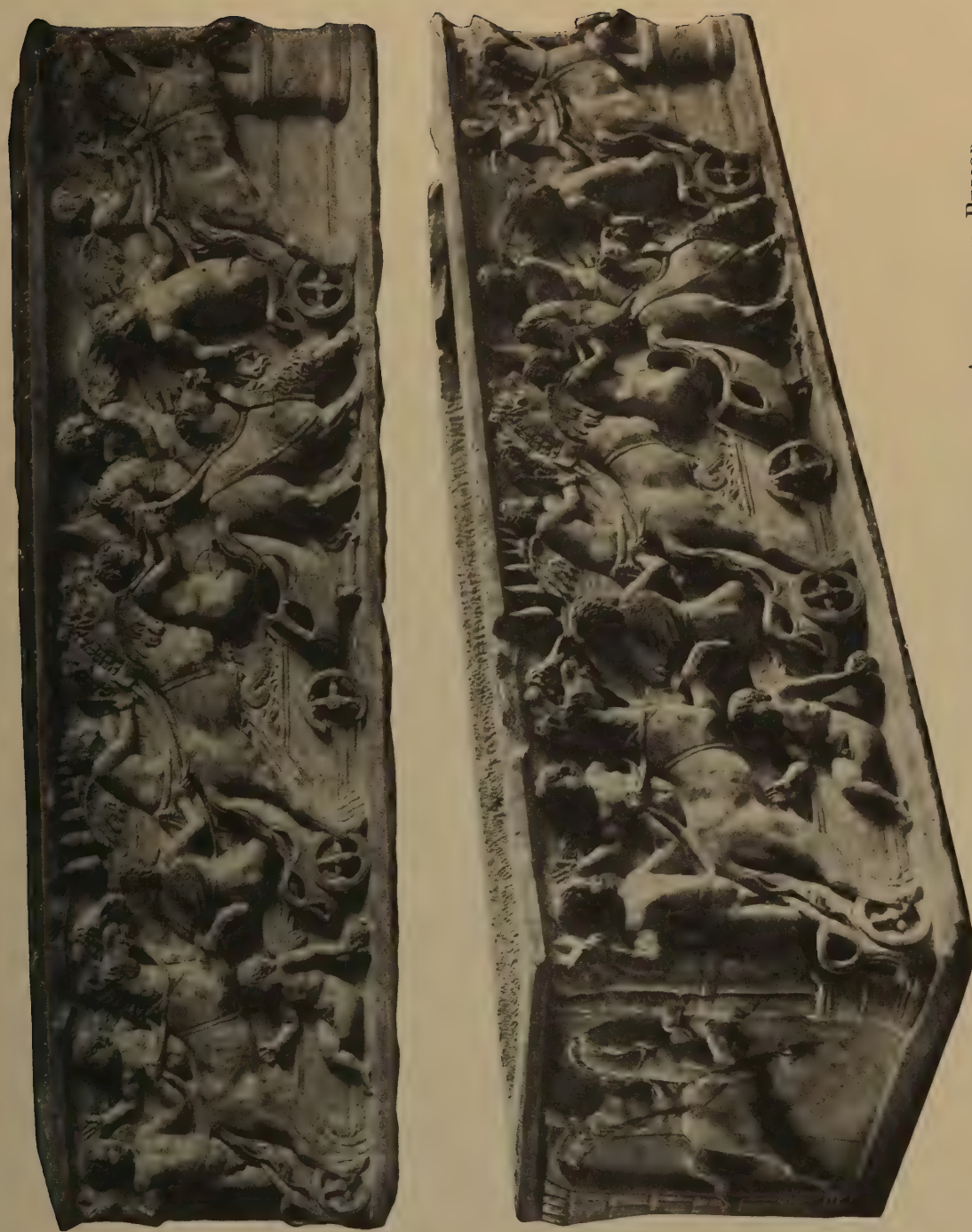
Note: Neroccio di Bartolommeo di Benedetto Landi was one of the greatest and most typical of fifteenth century Sienese artists. He was a painter as well as a sculptor, though his pictures are rarely met with outside of Siena.

432—ROMAN MARBLE CHILD'S SARCOPHAGUS OF THE AUGUSTINIAN PERIOD

Rectangular sarcophagus of white statuary marble. The front and sides carved in high relief with a triumph of winged Amorini driving Roman chariots and on horseback. At the front angles are twin columnar pilasters with acanthus-leaf capitals on drum-shaped pedestals with molded bases, and at the rear angles straight pilasters with rusticated shafts.

Note: This sarcophagus has for many generations been in the possession of a well-known Roman family from whom it came direct to Professor Volpi.

(Illustrated)



No. 432—ROMAN MARBLE CHILD'S SARCOPHAGUS OF THE AUGUSTINIAN PERIOD

433—FIFTEENTH CENTURY BURGUNDIAN CARVED, GILDED AND
COLORED WOOD "PIETÀ"

Upright oblong panel. The lower portion carved with a Pietà, or Deposition from the cross. In the center the weeping Virgin supports on her knees the body of the dead Christ, having on her right St. John the Divine and on her left Mary Magdalen. The background is carved with three pointed-arch niches with backings of florid Gothic tracery and supported by four columns with floriated capitals. Above the arches is a canopy of crocketed gables and a clerestroy of pierced Gothic arches and trceries, surmounted by a molded broken cornice and a pierced and carved cresting of florid Gothic character. The whole is surmounted by a crocketed flèche with pierced dormer windows and a molded finial. On a square molded base broken at the angles. The figures are colored, the canopy gilded.

Height, 3 feet 11 inches; width, 1 foot 6 inches.

(Illustrated)



No. 433—FIFTEENTH CENTURY BURGUNDIAN CARVED,
GILDED AND COLORED WOOD "PIETÀ"

434—FIFTEENTH CENTURY SIENESE COLORED WOOD ANNUNCIATION

Standing figure of the Virgin clasping to her side with her left hand a Missal while the right hand is raised. Her head is inclined towards the left as she listens to the message the Angel is delivering. She is dressed in a sweeping robe of red confined at the waist with a gold girdle and with gold trimming around the neck. Her simply braided hair is gilded. On octagonal base.

Height, 4 feet 1 inch.

(Illustrated)

DRAWINGS AND PAINTINGS

435—FIFTEENTH CENTURY FLORENTINE DRAWING IN SANGUINE

Studies of the nude drawn in red crayon, with another similar study drawn on the reverse side.

Height, 11 inches; width, 8 inches.

436—EIGHTEENTH CENTURY DRAWING BY TIEPOLO

Pen-and-ink drawing, shaded by washes of sepia, of "Our Lady of Pity," by Giovanni Battista Tiepolo (1696-1770).

Height, 16 inches; width, 10 inches.



No. 434—FIFTEENTH CENTURY SIENESE COLORED WOOD ANNUNCIATION

GIOVANNI LOTTI DA SIENA

ITALIAN: 1435—1495

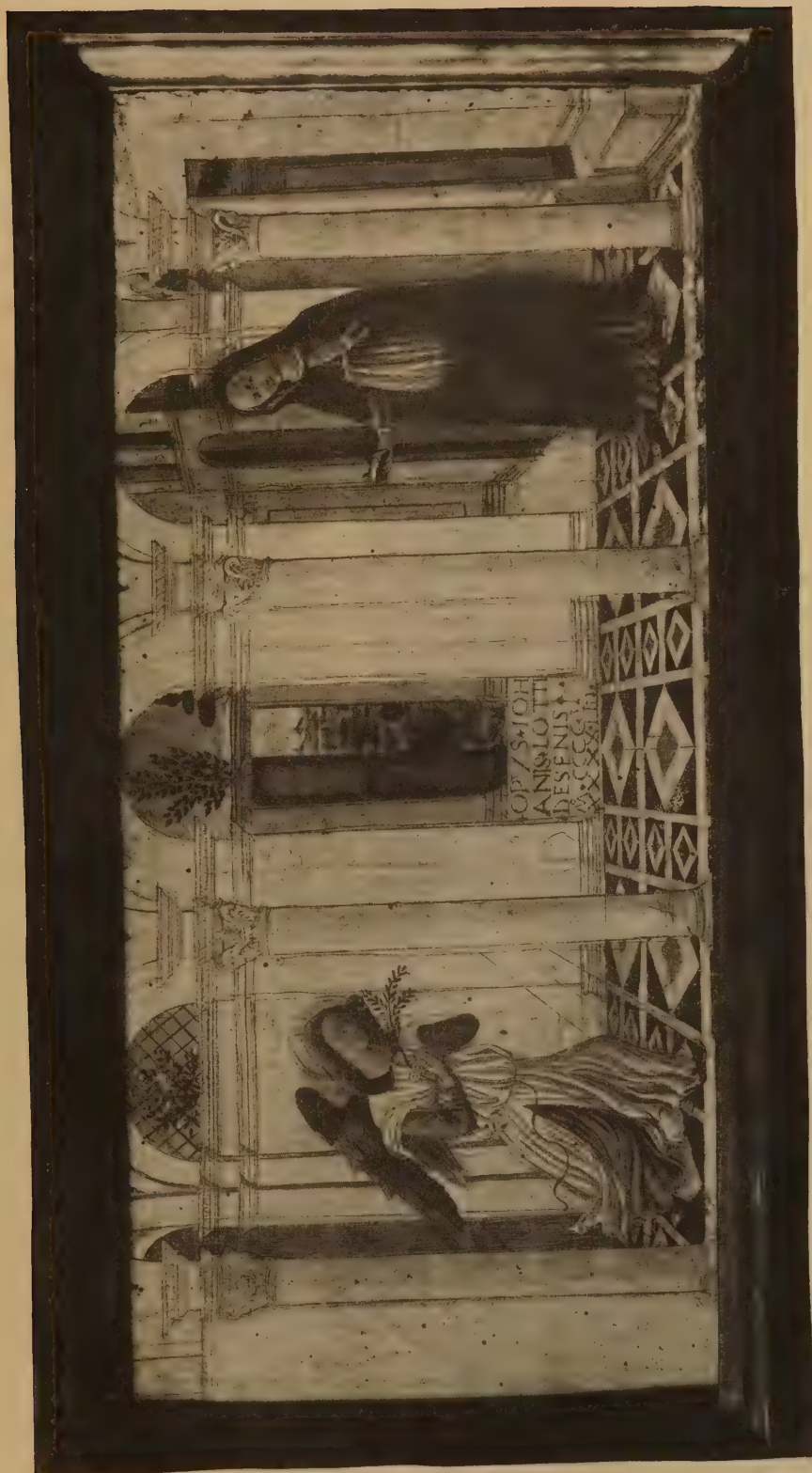
437—"THE ANNUNCIATION"

(Tempera on panel)

To the right stands the Virgin, her head surrounded by a halo, in blue robe and red mantle, holding a missal in her left hand, and her right hand upraised. Facing her on the left is the kneeling angel Gabriel with wings and halo, dressed in a flowing robe, and with hands, crossed on the breast, holding a branch of palm leaves. These figures as shown, through an arcade of columns with composite Corinthian capitals, in a chamber paved with blocks of marble arranged in a geometrical patterning with round-arched niches in the walls and an open window through which is seen a far-reaching landscape. Below the window is a tablet bearing the inscription: "Opus Johannis Lotti Desenis M.CCCC LXXXXIIII."

Height, 10½ inches; length, 22 inches.

(Illustrated)



No. 437—"THE ANNUNCIATION"



— ANGELO ALLORI (IL BRONZINO)

ITALIAN: 1502—1572

438—PORTRAIT OF COSIMO DEI MEDICI

(On panel)

Bust portrait, facing the spectator and looking towards the left, of a young man with bare head, thin moustache and beard, wearing a steel corselet.

Height, 15 inches; width, 11½ inches.



GIOVANNI BATTISTA PIAZZETTA

ITALIAN: 1682—1754

439—"THE SPINNER"

Bust-length view of a young woman dressed in a Venetian peasant costume with white underbodice holding a distaff under her left arm and twisting the thread with both hands. Her face is seen in three-quarter view looking downwards.

Height, 19 inches; width, 15 inches.



ADRIAEN BROUWER

DUTCH: 1605—1638

440—"THE SURGEON"

(On panel)

In a room paneled with brown oak is a table, on which are an earthenware bowl, an ewer of oil, a glass and other objects used by the Surgeon, who sits behind, with clean-shaven face and wearing a close-fitting red cap. His lips are tightly closed as he wields his scalpel on the arm of the patient, whose face is distorted in an expression of frightened apprehension. Behind is another peasant amusedly surveying the operation.

PIETRO LONGHI

ITALIAN: 1702—1762

SIX PORTRAIT GROUPS

“Conversation Pieces” and “Scenes of Venetian Life,” completing a famous series, four examples of which are now in the Metropolitan Museum of Art.

Heights, 24 $\frac{1}{4}$ inches; widths, 19 $\frac{1}{4}$ inches

Note: Pietro Longhi painted a series of twenty subjects of “Scenes of Venetian Life” and “Portrait Groups” for the Gambardi family of Florence who were among his leading patrons. Ten of these were willed, by the last representative of the Gambardi family, to the Marchese Freschi of Padua. Some of these eventually reached the English National Gallery and others are in the Brera Gallery of Milan. The other ten pictures were left to Comte Miari de Camani. Of these, four were sold to the Metropolitan Museum of Art, New York, while the other six came into the possession of Professor Volpi and are here catalogued. All six pictures are in old carved and gilt wood frames and are of the same size.

PIETRO LONGHI

ITALIAN: 1702—1762

A

441—"THE COFFEE PARTY"

"Conversation Piece." Around a white linen-covered table is grouped a party of seven. Sitting erect in the center, behind the table, is a young lady with powdered hair, having on her left an ecclesiastic, and on her right a young officer in frogged coat and cocked hat. Beyond him sits another youth, while in front, resplendent in embroidered square-cut coat sits the husband. On the right stands an ecclesiastic in a voluminous coat and on the left the artist Longhi sketching the group. Behind stands a servant holding a trayful of coffee cups. The chief interest, of course, is lent to this group by the auto-portrait of the painter, which he has included.

(*Illustrated*)



“THE COFFEE PARTY”
(By Pietro Longhi)

PIETRO LONGHI

ITALIAN: 1702—1762

B

442—"THE CALL"

"Conversation Piece." Seated in the center is a middle-aged lady in a fur-trimmed dress with her hand inserted in an ermine-muff resting on her knees. Seated in a chair facing her is a round-faced elderly man dressed in a loose-fitting robe heavily trimmed with ermine. A servant in livery hands a tray with two cups of chocolate and behind stands a man in a dark dress with close-fitting cap and short hair. In the foreground sits a pug dog.

(*Illustrated*)



"THE CALL"
(By Pietro Longhi)

PIETRO LONGHI

ITALIAN: 1702—1762

C

443—"THE GAME OF CARDS"

"Conversation Piece." In the center sits a young lady in an elaborate dress of a flounced skirt, pointed stomacher and embroidered skirted bodice with falling ruffles of lace at the sleeves, playing cards with an elderly man dressed in a heavy redingote. The game has been interrupted by a visitor, a young man in square-cut coat, silk waistcoat and knee breeches, who extends his right hand, holding his hat towards the lady. At the back stands an elderly man in a dark suit with curled peruke, and a servant who has raised a curtain to admit the visitor.

(*Illustrated*)



"THE GAME OF CARDS"
(By Pietro Longhi)

PIETRO LONGHI

ITALIAN: 1702—1762

D

444—"THE MUSIC PARTY"

"Conversation Piece." In the center stands a young man dressed in square-cut embroidered coat and vest, and knee-breeches. His right hand is thrust in his vest and he has apparently just ceased singing, for at the right sits his accompanist, an elderly man, playing from a sheet of music on a small harpsichord. Leaning over the table behind the singer is a man dressed in a heavily braided coat, and on the left, in an arm-chair, sits an older man dressed in a loose robe trimmed with fur and with his folded hands in his lap.

(*Illustrated*)



“THE MUSIC PARTY”
(By Pietro Longhi)

PIETRO LONGHI

ITALIAN: 1702—1762

E

445—"THE TRAVELING DENTIST"

"Scene of Venetian Life." A group of merry-makers, some of whom have retained their masks, have halted on their way home from the Ridotto to listen to a traveling dentist who, dressed in square-cut coat and peruke, stands upon a platform holding a tooth in one hand and vaunts his powers to the amused listeners. Back of him stands his "Polichinelle" and at the side of the platform stand two street urchins. The scene takes place under an arcade with a funeral escutcheon hanging on the wall that forms the background.

(*Illustrated*)



“THE TRAVELING DENTIST”
(By Pietro Longhi)

PIETRO LONGHI

ITALIAN: 1702—1762

F

446—"THE DANCE AT THE PICNIC"

"Scene of Venetian Life." In the center of the picture a young Venetian girl with hooped skirt and pointed stomacher essays the step of the minuet and extends her skirts with her finger tips. On the right the old grandfather in an easy chair watches her with head thrown on one side while the mother proudly points her out to him. On the left a young woman plays a tambourine and a young man smokes a pipe as he watches the dancer. Above is a bough of a tree over which is thrown a fold of drapery and in the background a woman stirs a pot, with bunches of fagots by her side, while near her stand two servants.

(*Illustrated*)



"THE DANCE AT THE PICNIC"
(By Pietro Longhi)

JACOPO ROBUSTI (CALLED IL TINTORETTO)

ITALIAN: 1518—1594

447—"PORTRAIT OF VENETIAN AMBASSADOR"

(On canvas)

Three-quarter-length portrait, looking to the right, of an elderly man with bald head and long fan-shaped white beard. He is dressed in a voluminous robe of velvet and carries in his left hand a glove, the first finger of his right hand being slightly raised. Background of brocaded silk curtain which conceals half of the stone niche in which the subject stands. On the extreme right is the face of a wall with molded cornice. In a contemporary carved and gilt wood frame.

Height, 59 inches; width, 47 inches.

(*Illustrated*)



"PORTRAIT OF VENETIAN AMBASSADOR"
(By Jacopo Robusti—called Il Tintoretto)

TAPESTRIES

Despite the admirable work of the tapestry-weavers of Ferrara and Florence, it is nevertheless unquestionable that the art of tapestry-making was never thoroughly acclimatized in Italy. That the rooms of the Roman, Florentine and Venetian Palaces were hung with these unrivaled wall-coverings, however, is equally beyond all question, and hence it is that during the sixteenth and seventeenth centuries the ateliers of Flanders and France found a ready market for their wares in the southern community.

It follows, then, that though the tapestries here catalogued have for centuries hung on Italian walls, though more than one was woven after the design of an Italian painter, they were, with few exceptions, actually woven in other countries and that, therefore, by adoption only are they Italian.

H. T.



448—SIXTEENTH CENTURY TAPESTRY PANEL OF FLORENTINE
DESIGN AND FLEMISH WEAVE

Subject, probably illustrating an episode in a contemporary novello, of a youth and a maiden arm in arm, their other arms outstretched, running in haste out of a wood of wild brown tree trunks and green leaves. They are dressed in early sixteenth century costumes, the youth with a red jerkin, the maiden with a yellow robe; both have red hose but are without shoes. On the right is a tall plant of fox-glove and on the left a stream of water on the surface of which is a gondola with a man and a woman and, on the far bank, a church. In old carved and gilt wood frame.

Height, 4 feet 3 inches; width, 4 feet 7 inches.

449—FIFTEENTH CENTURY FLEMISH VERDURE TAPPESTRY

Rectangular shape. Below on the flower-bedecked bank of a stream is the figure of a couchant stag with the left fore leg outstretched. Above, the background is of verdure character formed of large serrated green leaves against a black background interspersed with lilies, butterflies and birds in bright colors. The border, with a dark blue ground, is of varicolored fruits, flowers and leaves, having, in the centers, recumbent, and, at the corners, seated figures of women in classic robes and in fifteenth century costumes of red and blue.

Height, 8 feet 11 inches; width, 7 feet 6 inches.

(Illustrated)



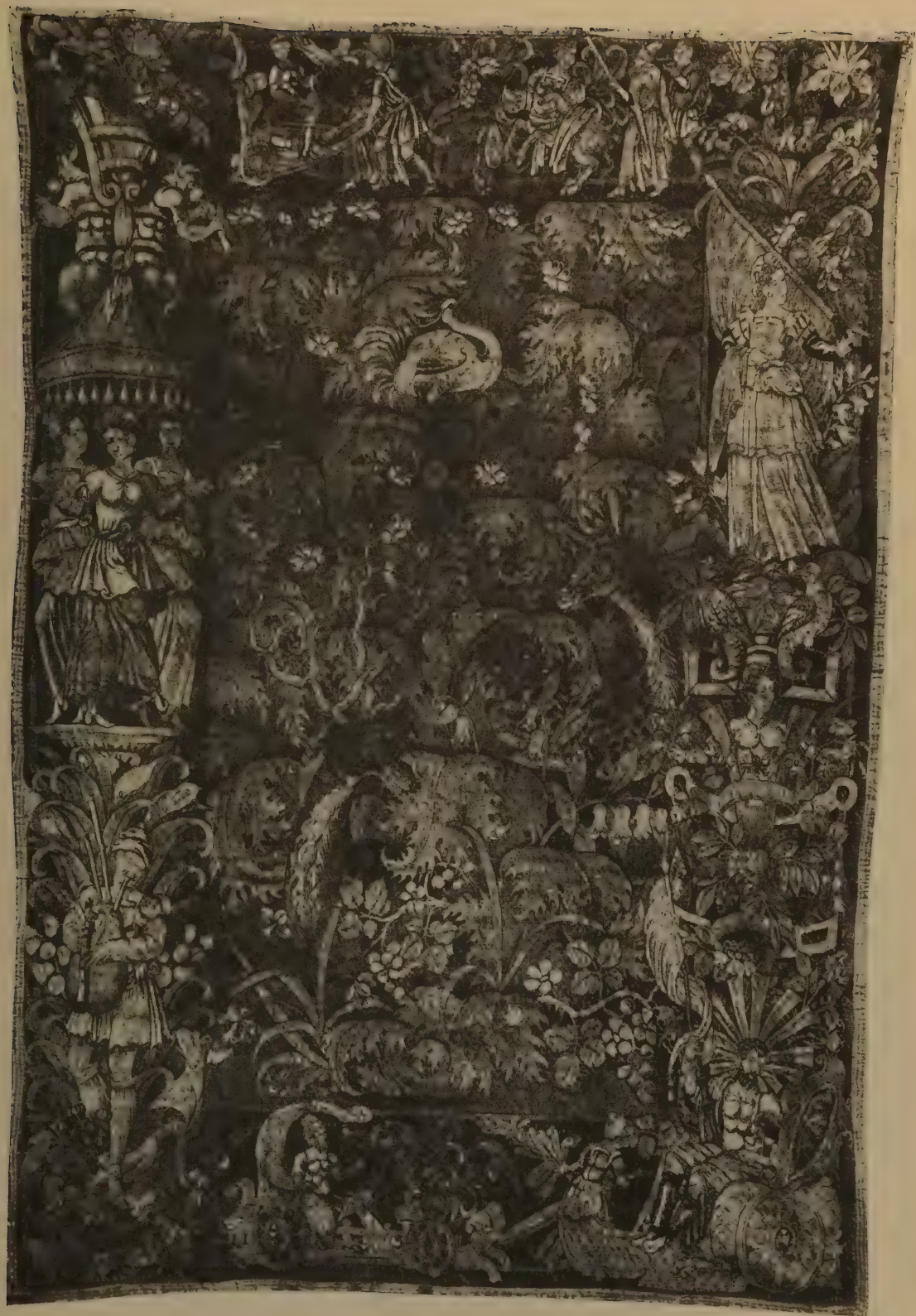
NO. 449—FIFTEENTH CENTURY FLEMISH VERDURE TAPESTRY

450—SIXTEENTH CENTURY ITALIAN TAPESTRY

Center of a "Verdure" character on a dark ground, having, below, the figures of a reddish brown stag with branching antlers and a spotted giraffe, and above, the figure of an ostrich-like bird, all against a background of green scrolled acanthus leaves interspersed with brilliantly colored flowers. The elaborate border, of "grotesque" character, with a yellow ground, has on the left hand a man, with a dog, playing the bag-pipes, and the figures of three women under a canopy surmounted by a vase of flowers and two fauns playing pipes; on the right hand the figures of a Roman warrior and a woman in sixteenth century costume, both holding standards, while above are figures of a centaur and a Roman warrior drawing a chariot, and below a lady, with pointed headdress, drawing a chariot in which sits a monarch. These groups are interspersed with scrollings, birds, leaves and flowers, all in blues, greens and brownish yellows.

Height, 9 feet 6 inches; width, 6 feet 6 inches.

(Illustrated)



No. 450—SIXTEENTH CENTURY ITALIAN TAPESTRY

451—SIXTEENTH CENTURY FLEMISH TAPESTRY

The tapestry represents a wooded landscape with a house in the extreme distance, a stream of water on the left, and figures of deer among the trees. In the middle distance, standing on a bridge, are the figures of the Centaur Nessus and Dejanira, the wife of Hercules, the latter with a blue over-robe and red skirt. The Centaur is handing her the poisoned tunic which later caused the death of Hercules. In the foreground is a stream with green flags and varicolored water plants on the banks and the figures of two cranes, one of which is fighting with a serpent. The border is of an elaborate description, the inner and outer guards patterned, on red grounds, with double meanders of blue and yellow interrupted by Maltese crosses. The main border, with a yellow ground, has, at top and bottom, groups of fruits, flowers and leaves interspersed with acanthus-leaf scrolls and voluted strap patternings of red; at the sides, separated by panels bordered in red, of fruits, flowers and leaves with small masks, are four round-arched niches, occupied below with standing figures of Minerva, in red corselet and blue robe, with shield and spear, and Jupiter with scepter and crown and his eagle, and above with figures, in yellow robes over green and blue skirts, of two queens seated on thrones and holding scepters.

Height, 10 feet 7 inches; width, 6 feet 6 inches.

(Illustrated)



No. 451—SIXTEENTH CENTURY FLEMISH TAPESTRY

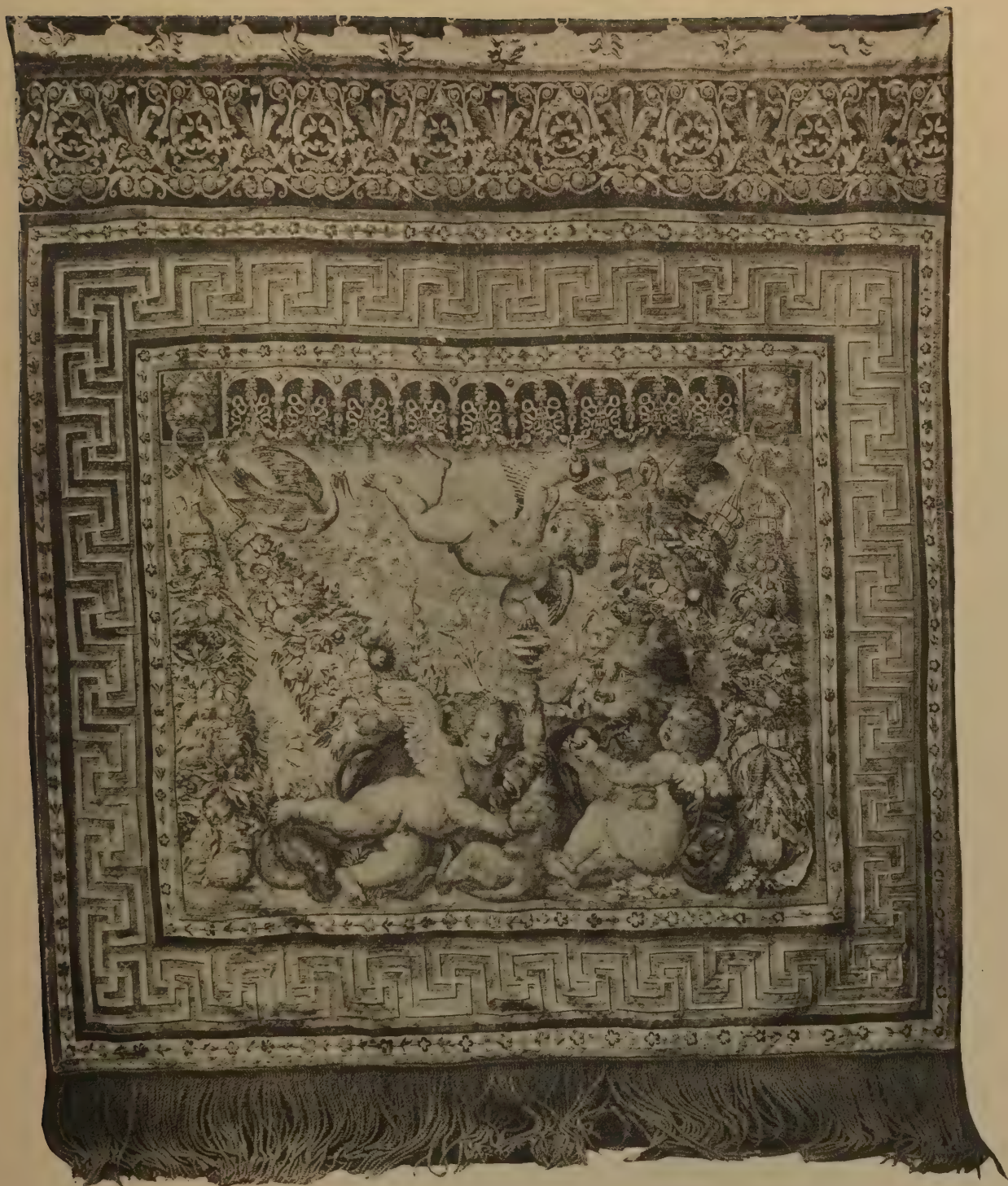
452—SEVENTEENTH CENTURY ITALIAN TAPESTRY

One of the series of "Les Jeux d'Enfants," consisting of a square panel with light yellow ground and a design of floral festoon and floral pendants, tied with looped ribbons and hanging from rings in the mouths of Medicean lions' masks. Below are two winged Amorini playing with a Lion and a Gorilla, while above are stems of lilies, flying birds and a flying Amorino holding in one hand an apple and in the other a brazier. Surmounted by an arcaded frieze in yellow with red grounds, looped ribbons of blue filling each compartment, and is surrounded, on four sides, by a deep border of Greek fret pattern in blue on a yellow ground while above is a frieze woven in a design of yellow cornucopiæ, triple plumes of red, blue and green scrollings and looped ribbons on a red ground.

Height, 10 feet 3 inches; width, 9 feet 1 inch.

Note: This tapestry has an interesting history. We know, from Vasari, that Giovanni d'Udine, a pupil of Raphael, designed for Pope Leo X (Giovanni de' Medici) a series of cartoons called "The Playing Children" which were woven in Flanders. During the siege of Rome these tapestries were lost beyond recall. In the seventeenth century Pope Urban VIII (Barberini) ordered firstly from Pietro Paolo de Gubernatis, and secondly from Romanelli, copies of d'Udine's cartoons, which (1637-1642) were woven by the famous weaver Giacomo della Riviera and after his death by his son-in-law Gaspara Rocchi. It is to this series, on the authority of Eugene Müntz ("Les Tapisseries de Raphaël au Vatican," Paris, 1897), that this tapestry, formerly in the possession of the Princess Mathilde, in the catalogue of whose sale, at Paris in 1904, it is illustrated as No. 448, undoubtedly belonged. It may be added that Eugene Müntz also illustrates this tapestry in his book to which reference is made above.

(Illustrated)



No. 452—SEVENTEENTH CENTURY ITALIAN TAPESTRY

453—SIXTEENTH CENTURY FLEMISH TAPESTRY

In the center is a "landscape" subject having in the foreground a green meadow besprinkled with varicolored flowers and very fully occupied with figures of cavaliers on horseback, a warrior with a shield and sword and a shepherd with a crook. In the foreground are two leopards facing each other and with an oval medallion between them, and also a leopard fighting with a serpent. In the middle distance are trees and a palace, of various colors, with a cupola, and the figures of women, one under a yellow pergola and another in a pavilion, and in the distance a landscape with buildings and a church. The border, with a yellow ground, and inner and outer guards of spiral ribbonings on brown grounds, has on the left a figure of Minerva, on the right a figure of Juno, both under canopies; above, figures of queens in blue and yellow robes seated on thrones under round arches, and in the lower corners, figures of women in chariots, one drawn by horses, the other by leopards. Above is a vase of flowers, flanked by seated female figures, and below, the figures of a seated woman with children. Separating the groups are vases of flowers and floral scrolls.

Height, 11 feet 2 inches; width, 10 feet 10 inches.

(Illustrated)



No. 453—SIXTEENTH CENTURY FLEMISH TAPESTRY

454—SEVENTEENTH CENTURY GOBELINS TAPESTRY

Subject of "The Gardeners." On the left is a marble fountain surmounted by the figure of a couchant Grecian sphinx and in the foreground the figures of three Putti, two in bright red, and one in light brown robes, engaged in gardening tasks, one pruning a branch of a tree, one carrying a panier of wickerwork and one pulling weeds. In the middle distance are trees in full foliage and in the distance a view of a formal Italian garden, a palace building, mountains and a blue sky. The border, with inner guard of water leaf and outer guard of egg and dart design, has a shaded blue ground patterned with varicolored acanthus-leaf scrollings, floral bouquets and oval medallions of yellow occupied by red vases of green leaves and flowers.

Height, 10 feet 10 inches; width, 15 feet 1 inch.

(Illustrated)



No. 454—SEVENTEENTH CENTURY GOBELINS TAPESTRY

455—SEVENTEENTH CENTURY FLEMISH TAPESTRY

The subject represents "Europa landing in America." On the left is seen the carved prow of Columbus' ship, in brown, with the name "Fortuna" in black. On the shell-strewn shore in the center of the foreground stands Europa with flowing light-colored robes and plumed head-dress, holding an arrow in her right hand and with a crocodile at her side. Surrounding her are five other female figures in bright blues, reds and greens and with feather head-dresses, representing the savage tribes of America. One holds a gaily colored parrot, another opens a casket of jewels. On the right are palm trees, on the left a tree with green leaves and large fruits and a fold of red drapery flung over one bough, while in the distance is the blue sea and a rocky coast with palm trees. The border represents a picture frame of brown with a fascia of acanthus-leaf scrolls, and festoons, pendants and bunches of flowers in natural colors at the corner and in the centers.

Height, 11 feet 6 inches; width, 15 feet.

(Illustrated)



No. 455—SEVENTEENTH CENTURY FLEMISH TAPESTRY

456—SIXTEENTH CENTURY RUG OF WESTERN ASIA MINOR WEAVE

Red field, patterned with interlacements and geometrically conventionalized leaf forms in yellow outlined in black and with passages of light blue and red. Inner and outer guards of a red scroll on a blue ground. The border, with a dark blue ground, has a pattern of flowers, with hook scrolls, in red with pale blue centers, separated by rayed circular medallions and quatrefoiled blossoms of pale blue and yellow.

Length, 5 feet 9 inches; width, 3 feet 10 inches.

457—SIXTEENTH CENTURY RUG OF WESTERN ASIA MINOR WEAVE

Field with red ground, patterned with interlacements of geometrically conventionalized flowers and leaf forms in yellow outlined with black and with passages of blue outlined in red. Border, with brown ground patterned with quatrefoil panels, formed by blue interlacements and occupied by hexagonal medallions in yellow and dark blue, the spaces between the panels being occupied by conventional lilies in rose and red, with touches of blue and white. Outer guard of an angular meander in yellow on a red ground.

Length, 5 feet 5 inches; width, 3 feet 10 inches.

458—SIXTEENTH CENTURY PRAYER RUG OF CENTRAL ASIA MINOR
WEAVE

The stepped and pointed-arch mihrab has a plain red ground and a sky of yellow ground patterned with conventionalized flowers and leaf forms in red, brown and white. The inner guard is of diagonal stripings of red and blue on a white ground; the border, with a yellow ground, has octagonal panels of varicolored rosetted leaf forms, and the outer guard is of red, blue and white rosettes and leaves on a black ground.

Length, 5 feet 6 inches; width, 3 feet 11 inches.

459—SIXTEENTH CENTURY RUG OF WESTERN ASIA MINOR WEAVE

Field, with a red ground, patterned with interlacements and conventionalized leaf forms in yellow outlined in black and with passages of blue. Inner and outer guards of a red ribbon meander outlined in black on a yellow ground and border of quatrefoiled flowers and trefoiled leaves in rose, red and yellow on a blue ground.

Length, 5 feet 9 inches; width, 3 feet 10 inches.

460—SIXTEENTH CENTURY RUG OF ARMENIAN WEAVE

Field, with a yellow ground, patterned with elongated quatrefoil-shaped pointed medallions and highly conventionalized dragon forms in red with passages of blue. Inner guard of yellow scrolls on a red ground, border of trefoil-shaped flowers and leaves in brown and yellow, outlined in red, on a blue ground, and outer guard of yellow scrollings and blue hexagonal rosettes on a red ground.

Length, 5 feet 11 inches; width, 3 feet 9 inches.

461—SIXTEENTH CENTURY RUG OF WESTERN ASIA MINOR WEAVE

The field has a central hexagonal panel with a red ground patterned with flowers and leaves in white, red, yellow and blue, and a dark blue ground at the angles patterned with circular flower forms in white with red and yellow centers and pointed leaves in red. Inner guard of quatrefoil rosettes in white, yellow and blue outlined in black on a red ground, border of pointed quatrefoiled panels with red ground and diamond-shaped centers in yellow and white enclosing circular blue and red rosettes, and outer guard of red quatrefoil rosettes on a white ground.

Length, 5 feet 9 inches; width, 4 feet.

462—SIXTEENTH CENTURY RUG OF WESTERN ASIA MINOR WEAVE

Field, with red ground, patterned with interlacements and conventionalized flower and leaf forms in yellow outlined in black with passages of light and dark blue. The border is of quatrefoil-shaped medallions with red grounds and diamond-shaped centers enclosing crosses in yellow and red, and of red and blue, buff and green lily forms, on a yellow ground, and the outer guard is of yellow and light and dark blue floral sprays on a red ground.

Length, 5 feet 3 inches; width, 4 feet.

463—SIXTEENTH CENTURY RUG OF WESTERN ASIA MINOR WEAVE

The field, with a red ground, is patterned with interlacements and conventionalized leaf forms in yellow outlined in black, with passages of light and dark blue and rose color. The inner and outer guards are of red meanders with black fleurettes on a blue ground, and the border is of hook scrolls, bordered leaves and flowers in red, and quatrefoiled flowers and leaves of rose color, red, blue and white on a dark blue ground.

Length, 5 feet 9 inches; width, 4 feet.

464—SIXTEENTH CENTURY RUG OF CENTRAL ASIA MINOR WEAVE

The field, on a blue ground bordered with red and white flowers, has a central hexagonal panel with a red ground occupied by hook patternings in green and floral rosettes in green and blue. The inner guard is of S-shaped scrolls in rose color, blue and dark red on a green ground, the border is of varicolored serrated leaves and rosettes on a brown ground, and the outer guard is of scrolled serrated leaves and flowers in red and green on a white ground.

Length, 7 feet; width, 3 feet 11 inches.

- 465—SIXTEENTH CENTURY RUG OF WESTERN ASIA MINOR WEAVE
Field, with a red ground, patterned with interlacements and geometrically conventionalized flower and leaf forms in yellow outlined in black, with passages of blue outlined in red. Inner guard of a red and white meander outlined in black on a blue ground, border of hexagonal figures and eight-pointed stars in white, red and yellow with touches of red and blue on a yellow ground, and outer guard of a red meander with blue and white tulip flowers outlined in red on a black ground.

Length, 5 feet 9 inches; width, 3 feet 9 inches.

FURNITURE OF THE SIXTEENTH, SEVENTEENTH AND
EIGHTEENTH CENTURIES



- 466—FIFTEENTH CENTURY NORTH ITALIAN WALNUT SMALL
COFFER

Rectangular shape. Molded hinged lid secured by contemporary lock. Front, with tenoned angles, divided, by a stile with molded panel enclosing an inscription in Roman capitals, into two square panels carved with laurel-leaf wreaths tied with knotted ribbons enclosing carved profile bust portraits of Collatinus and his wife Lucretia, inscribed "COLETINUS" and "LUCRETIA." Molded base and turned feet.

Height, 1 foot 2 inches; length, 2 feet 3 inches; width, 1 foot 4 inches.



467—PAIR OF SEVENTEENTH CENTURY VENETIAN WALNUT PRIE-
DIEU

Molded cornices with friezes boldly carved with acanthus-leaf scrollings, supported by Putti holding fluted acanthus-leaf carved and voluted cornucopiæ filled with fruits and leaves. On molded bases.

Height, 3 feet; width, 2 feet 2 inches.



468—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT PRIE-DIEU
Rectangular shape. Desk with molded top, and frieze with incised scrollings broken in front by four square dies with turned medallions, supported by fluted composite pilasters having in the center a round-arched opening and at the sides arched niches, with carved voluted aprons. Square molded kneeling platform carved in a pattern of hexafoil rosettes.

Height, 2 feet 10 inches; width, 3 feet 5 inches.



469—SIXTEENTH CENTURY TUSCAN WALNUT PRIE-DIEU

Rectangular shape. Molded and fluted cornice with paneled frieze. Paneled front flanked by square fluted and astragalled columns and voluted consoles. Molded and paneled base.

Height, 3 feet; width, 2 feet 4 inches.



470—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shape, with molded cornice supported by two finely carved female caryatids holding lions' masks from whose mouths hang drapery festoons, pendants of fruits and tassels. The recessed body is divided into fifteen drawers with paneled fronts and bronze swing handles, and a central compartment with hinged paneled door framed with a portico of fluted Doric pilasters supporting a broken pediment. Molded base.

Height, 2 feet 4 inches; length, 3 feet 4 inches; depth, 1 foot 4 inches.



471—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape. Molded top, the frieze carved with acanthus-leaf double scroll. The body arranged as cupboard with two hinged doors having paneled fronts decorated with six-winged cherubim carved in high relief, and flanked by two molded panels decorated with carved masks supporting fruit and drapery pendants. All carving heightened by gilding. On molded base with voluted scroll feet.

Height, 3 feet 5 inches; width, 3 feet 4 inches; depth, 1 foot 4 inches.



472—FIFTEENTH CENTURY FLORENTINE WALNUT WRITING DESK
Rectangular shape. Hinged sloping and dentelled top, serving
as writing surface and lid-top desk. Below the body is ar-
ranged as a deeply recessed cupboard with two twin paneled
hinged doors, with thin paneled projecting pedestals and pan-
eled sides. Molded base.

Height, 2 feet 10 inches; width, 2 feet 8 inches; depth, 1 foot 4 inches.



473—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shaped. Molded top, frieze fitted with two sunk paneled drawers with handles carved as rams' heads flanked with scrollings. Lower part arranged as cupboard with two hinged doors having paneled fronts with raised molding and carved lions' masks holding bronze rings in the centers, separated and flanked by tapering fluted and astragalled pilasters with voluted capitals and extending into the frieze and carved with children's masks, festoons, and pendants of drapery. On molded broken bases and molded platform base.

Height, 4 feet 6 inches; length, 6 feet 9 inches.



474—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape, with molded and fluted cornice. The apron is divided into three drawers with paneled fronts and wooden knobs separated and flanked by voluted acanthus-leaf curved brackets. The lower portion is arranged as a cupboard, with two hinged doors with paneled fronts and wooden knobs, separated by heavily molded panels and flanked at the extremities by two voluted consoles with imbricated fronts and carved acanthus leaves above. On molded base, with lions' paw feet.

Height, 3 feet 8 inches; length, 6 feet 5 inches; depth, 2 feet.



475—SIXTEENTH CENTURY BOLOGNESE WALNUT TABLE

Rectangular shape. Plain top with apron divided into three panel fronted drawers with wooden knobs. Supported on four square chamfered legs with shaped side brackets, square rails and square molded feet.

Height, 2 feet 6½ inches; length, 6 feet; width, 2 feet ¾ inches.



476—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

Rectangular shape. Heavy top, with molded and fluted edge, molded and shaped apron, fitted with drawer with paneled front and wooden knob flanked by molded panels and rosetted dies. Supported on four turned baluster-shaped legs with rails shaped to correspond with apron above and four square molded and rosetted feet.

Height, 2 feet 10 inches; length, 4 feet 6 inches; width, 3 feet 4 inches.



477—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape, with molded cornice. The apron is arranged with two drawers, having paneled fronts and wooden knobs, separated and flanked by three square dies carved with rosettes. The lower portion is divided into cupboards with two hinged doors, separated and flanked by three scrolled consoles carved with the heads of cherubim and a bearded man and supporting drapery fastoons and pendants of fruit. Molded and fluted base and carved bracket feet.

Height, 4 feet 2 inches; length, 5 feet 8 inches; depth, 2 feet 2 inches.



478—SIXTEENTH CENTURY BRESCIAN WALNUT CABINET

Rectangular shape. Molded and dentelled top, the frieze fitted with three drawers having paneled fronts and bronze knobs. Separated and flanked by voluted medallions with imbricated fronts. Below, the body is arranged as a cupboard with three hinged doors, having molded paneled fronts, each with two raised panels inlaid in a design of Renaissance arabesques, separated and flanked by Ionic pilasters with shafts of female caryatids having acanthus-leaf and tapering imbricated terminations. Plain plinth and molded base.

Height, 4 feet 4 inches; width, 6 feet 10 inches; depth, 2 feet 2 inches.



479—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape, with molded and fluted cornice. The apron is arranged with three drawers having paneled and fluted fronts with carved wooden knobs separated and flanked by four voluted and fluted brackets. The lower portion is divided into three cupboards with hinged doors having paneled fronts with applied carved circular medallions and a scrolled escutcheon of a coat-of-arms. These doors are separated and flanked by vertical narrow panels carved with a rosetted patterning. On molded and fluted base with carved paw feet.

Height, 3 feet 11 inches; length, 7 feet 5 inches; depth, 2 feet 1 inch.



480—SIXTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

Rectangular shape. Domed and molded hinged lid secured by a contemporary iron lock and molded base. Lid, front sides and plinth inlaid with lighter wood. The front and sides with panels occupied by Putti holding wreaths enclosing coats-of-arms, the lid with the arms of the Counts Bargagli-Petrucchi, and the plinth with an acanthus-leaf spiral.

Height, 2 feet 10½ inches; length, 6 feet 1 inch; width, 2 feet 4 inches.



481—SIXTEENTH CENTURY UMBRIAN WALNUT COFFIN

Rectangular shape. Domed and molded hinged lid. Body supported at the angles by carved acanthus-leaf brackets. Front carved in center with banded laurel-leaf wreath, enclosing scrolled oval escutcheon with coat-of-arms and supported by two winged gryphons terminating in volutes and scrolled acanthus leaves and flowers. Molded base carved with curved gadroons and acanthus leaves and lions' paw feet.

Height, 2 feet 5 inches; length, 5 feet 10 inches; width, 2 feet 9 inches.



482—SIXTEENTH CENTURY UMBRIAN WALNUT CABINET

Rectangular shape. Molded and fluted top, the frieze fitted with three drawers, having paneled fronts carved in a guilloche patterning and wooden knobs, separated and flanked by acanthus-leaf fronted voluted medallions. Body arranged as cupboards with three hinged paneled doors, the centers carved with a scrolled cartouche bearing the three bees, the arms of the Barberini family, and with two grotesque masks. These doors are separated by panels carved with guilloche patterning and flanked by panels to correspond, carved with cable patternings. Molded, fluted and astragalled base and lions' paw feet.

Height, 3 feet 11 inches; width, 7 feet 4½ inches; depth, 1 foot 10 inches.



- 483—SIXTEENTH CENTURY VENETIAN WALNUT CABINET TABLE
Octagonal shape. Molded top, with apron carved in bead and reel, guilloche and fluted patternings. On square pedestal fitted with two drawers, and cupboards below having paneled fronts. At the angles are carved winged and acanthus-leaf ornamented sphinxes and square dies with rosetted centers. On lions' paw feet.

Height, 3 feet; diameter, 4 feet 2 inches.



484—EIGHTEENTH CENTURY ITALIAN WALNUT CABINET

Rectangular shape, with serpentine sides and bowed front. Molded and shaped top in two divisions, upper and lower portion fitted with eight cupboards having hinged paneled doors, those of the front carved with double voluted figures and with keyhole escutcheons to correspond. On molded bases and bracket feet carved with C-scrolls.

Height, 4 feet; width, 5 feet 10 inches; depth, 1 foot 11 inches.



485—SEVENTEENTH CENTURY ITALIAN TABLE

Circular shape. Top with molded edge and plain apron supported on four turned baluster-shaped legs with square rails, square crossed stretchers and turned feet.

Height, 2 feet 7 inches; diameter, 4 feet 5 inches.



486—SEVENTEENTH CENTURY BOLOGNESE WALNUT TABLE

Oval shape. Heavy plain top, with two square underbraces having shaped ends and six square legs having square upper and lower rails, the former supported by shaped side brackets.

Height, 2 feet 6½ inches; length, 5 feet 10 inches; width, 4 feet 3 inches.



487—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

Rectangular shape. Top with molded edge, apron divided into two panel-fronted drawers with wooden knobs, flanked by paneled dies. Supported on four turned baluster-shaped legs on square molded feet with square rails.

Height, 2 feet 9 inches; length, 6 feet 6 inches; width, 3 feet 1 inch.



488—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

Rectangular shape. Plain top, with apron molded, shaped and carved with voluted and oval medallions bearing the arms of the Guicciardini family of Florence. Supported on square slightly tapering legs with projecting shaped and molded brackets at the sides. Rectangular rails and square molded feet.

From the Guicciardini family of Florence.

Height, 2 feet 9 inches; length, 5 feet 11 $\frac{3}{4}$ inches; width, 3 feet 11 inches.



489—SIXTEENTH CENTURY SIENESE PAINTED ARMOIRE

Rectangular-shaped. The body, with molded cornice, is arranged as a cupboard with four paneled hinged doors, having wooden knobs and fronts tempera-painted in colors, on a white ground, with Renaissance "grotesques" consisting of Amorini, Putti, dogs, squirrels, birds, chimerae, fountains, scrolled foliage and tablets with inscriptions in Roman characters. Molded base and shaped bracket feet.

Height, 5 feet; width, 5 feet 6 inches; depth, 1 foot 7½ inches.

Note: The painting of the armoire is attributed to Baldassare Peruzzi of Siena, a noted artist who was a contemporary of Raphael.



- 490—SIXTEENTH CENTURY FLORENTINE INLAID WALNUT CABINET
Rectangular shape, in two portions. The upper portion, with molded and dentelled cornice and frieze inlaid with diamond-shaped interlacements supported on two plain pilasters with molded sunken panels inlaid with a geometrical patterning, is arranged as a cupboard with two hinged doors having paneled fronts, the center inlaid in the design of crosses surrounded by a border of inlay in a pattern of interlacements and with bronze knobs. The lower portion exactly repeats the upper, from which it is separated by a molding and frieze set with four star-shaped rosettes of bronze. Molded base and bracket feet.

Height, 6 feet 3 inches; width, 5 feet 8 inches; depth, 2 feet 4 inches.



491—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Octagonal shape. Plain heavy top, with rosetted studdings on the edges. Supported on scrolled tripod pedestal with turned and carved pineapple finial. The legs are carved with incised volutes at the tops and end in lions' paw feet.

Height, 2 feet 10½ inches; diameter, 3 feet 9¼ inches.



492—SIXTEENTH CENTURY BRESCIAN WALNUT TABLE

Octagonal shape. Heavy plain top with cross underbraces supported on square pedestal and tripod with three curved legs, the fronts carved with water leaves, the sides with acanthus leaves and ending in lions' paws. The pedestal is finished below with a carved molding and a large pineapple pendant.

Height, 2 feet 10½ inches; diameter, 4 feet 1¾ inches.



493—FIFTEENTH CENTURY FLORENTINE WALNUT TABLE

Rectangular shape, with top and apron. Supported on four shaped brackets and fitted with two drawers having paneled fronts and wooden knobs. Pedestal formed as a cabinet with paneled sides and ends, the space above as a drawer with looped swing handle. Shaped cross feet.

Height, 2 feet 8½ inches; length, 4 feet 3¼ inches; width, 3 feet 7¾ inches.



494—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Rectangular shape. Top with molded and fluted edge and coved molded and panel apron. Supported at either end on lyre-shaped legs with voluted sides, ending in boldly carved lions' paw feet carved with oval medallions of coats-of-arms and with fleur-de-lis shaped pendants.

Height, 2 feet 6½ inches; length, 6 feet 1 inch; width, 3 feet 2 inches.



- 495—SIXTEENTH CENTURY FLORENTINE WALNUT DINING TABLE
Rectangular shape. Plain top, with coved and molded apron interrupted by molded brackets. Supported on three plain lyre-shaped legs with molded cross bases.

Height, 2 feet 7 $\frac{3}{4}$ inches; length, 10 feet 6 $\frac{1}{2}$ inches; width, 2 feet 3 $\frac{3}{4}$ inches.



- 496—EIGHTEENTH CENTURY VENETIAN PAINTED WALNUT TABLE
Rectangular shape. Top with molded and acanthus-leaf carved edge. Supported on three vase-shaped flat columnar, fluted and astragalled legs with acanthus-leaf carved shaped cross bases. Longitudinal shaped and molded stretcher with square acanthus-leaf carved baluster-shaped finials. Painted blue, heightened with gold.

Height, 2 feet 8 inches; length, 12 feet 2 inches; width, 2 feet 5 inches.



497—FIFTEENTH CENTURY TUSCAN WALNUT FIRESIDE SETTEE

Rectangular shape. Formed as a chest with hinged lid forming the seat. Front divided into two molded panels by a plain stile, shaped apron and straight paneled sides forming legs. Arms formed of two boldly carved acanthus-leaf voluted scrolls.

Height, 3 feet 4 inches; width, 5 feet 5 inches; depth, 1 foot 11 inches.

497A—FIFTEENTH CENTURY UMBRIAN WALNUT TABLE

Rectangular top, with straight edge carved in a pattern of imbrications, supported on two lyre-shaped legs and brackets of modillion outline, the surface carved with bold imbrications. The voluted bases are similarly carved and have escutcheons occupied by coats-of-arms in their centers. There is a longitudinal brace carved with leaves and fleurs-de-lis and wedged into the legs.

Height, 2 feet 7½ inches; length, 4 feet 10 inches; width, 2 feet 11 inches.

498—SIXTEENTH CENTURY UMBRIAN WALNUT TABLE

Octagonal shape. Heavy plain top on tripod pedestal, the sides decorated with scrolled acanthus-leaf and voluted carvings, the tripod shaped as three eagles' legs with voluted knees; feather-carved legs and lions' paw feet.

Height, 2 feet 9 inches; diameter, 4 feet 8 inches.

(Illustrated)



No. 498—SIXTEENTH CENTURY UMBRIAN WALNUT TABLE

499—SIXTEENTH CENTURY BRESCIAN WALNUT TABLE

Rectangular shape, with molded and fluted top and apron carved in low relief with panels of scrolled oak leaves. Supported at either end by rectangular chamfered pedestals, breaking the apron, and carved with oval coats-of-arms surrounded by scrollings and flanked by carved console brackets formed as stags' heads with guilloche patterned voluted bodies, imbricated fronts and lions' paw feet. On molded cross bases.

Height, 2 feet 10½ inches; length, 6 feet 8 inches; width, 2 feet 11 inches.

(Illustrated)



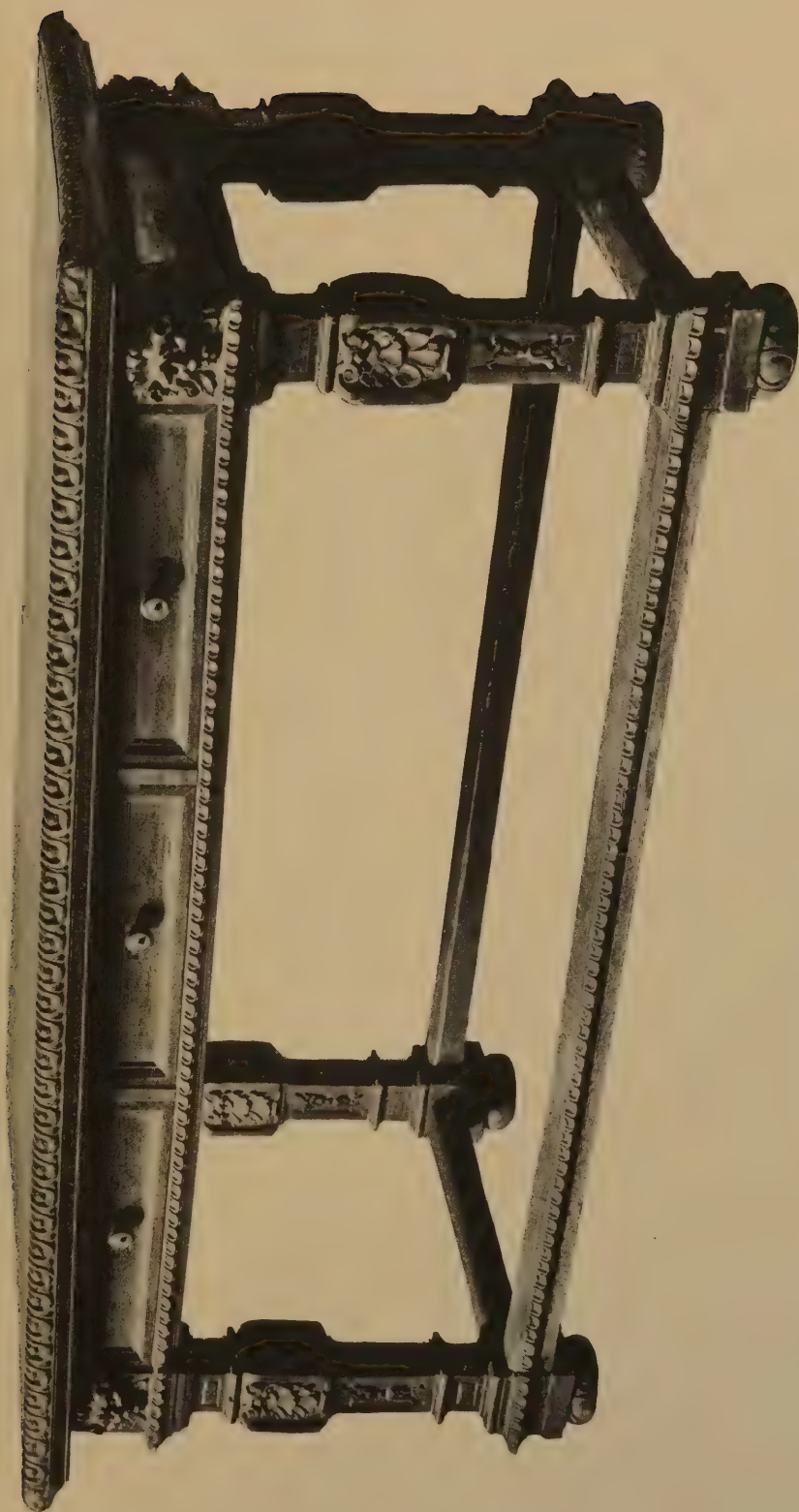
No. 499—SIXTEENTH CENTURY BRESCIAN WALNUT TABLE

500—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Rectangular shape. Top with molded and carved edge, and apron divided by stiles into three drawers with molded panel fronts. Supported on four square baluster-shaped legs with voluted and acanthus-leaf carved fronts and sides and connected by molded and carved rails. On square, turned and carved feet.

From the Palace of the Marchese Galanti of Naples.

Height, 2 feet 11½ inches; length, 6 feet 8 inches; width, 2 feet 4 inches.



No. 500—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

501—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE

Rectangular shape. Domed and molded hinged lid carved with water-leaf patterning and secured with contemporary lock and key. Frieze carved with quatrefoil rosettes. Body supported at angles by two figures of Putti holding bunches of grapes and front carved with four figures of Amorini supporting festoons of drapery and trophies of arms. In the center is a scrolled ovolo-shaped escutcheon with coat-of-arms. Molded base carved with curved gadroons and acanthus-leaf shaped and carved apron and lions' paw feet.

Height, 2 feet 10 inches; length, 6 feet 1 inch; width, 1 foot 11 inches.

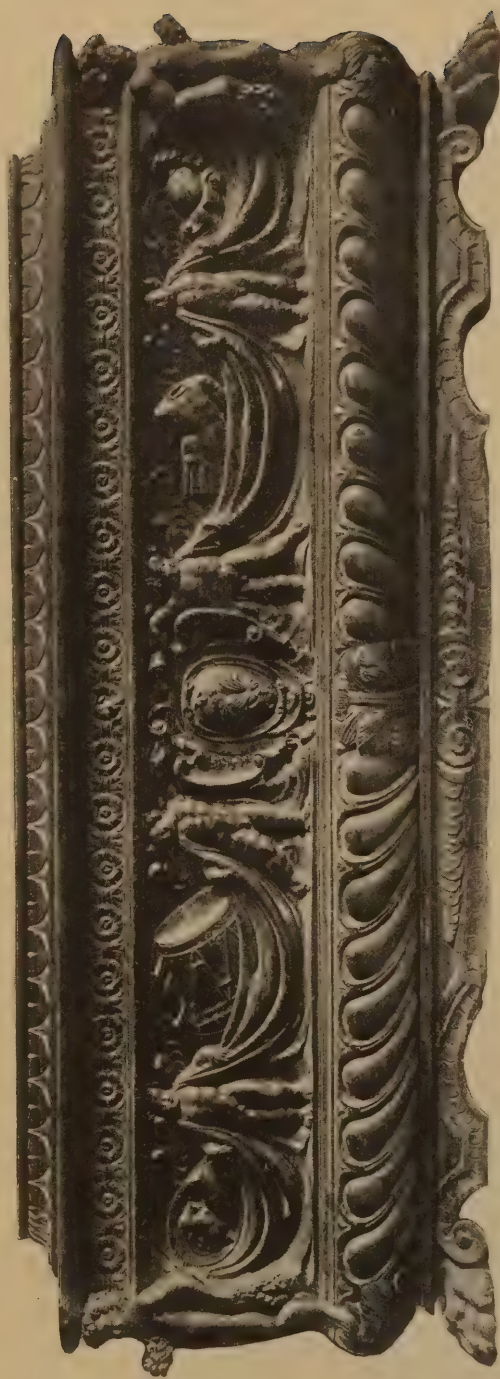
(Illustrated)

502—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE

Rectangular shape. Domed and molded hinged lid carved with water-leaf patterning and secured with contemporary lock and key. Frieze carved with quatrefoil rosettes. Body supported at angles by two figures of Putti holding bunches of grapes and front carved with four figures of Amorini supporting festoons of drapery. In the center is a scrolled ovolo-shaped escutcheon with coat-of-arms. Molded base carved with curved gadroons and acanthus-leaf shaped and carved apron and lions' paw feet.

Height, 2 feet 10 inches; length, 6 feet 1 inch; width, 1 foot 11 inches.

(Illustrated)



No. 501—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE
 No. 502—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE

503—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE

Rectangular sarcophagus shape, with receding curved sides. Domed molded hinged lid carved with acanthus-leaf patterning. Frieze carved with voluted acanthus leaves. Body supported at the angles by female winged caryatids, the front carved with heavy acanthus-leaf and flower scrollings, birds and a grotesque mask. In the center is an oval scrolled escutcheon with the coat-of-arms of the Marignoli family supported by two Amorini. Carving heightened with gilding. Molded base. Supported on four carved couchant lions as feet.

From the Palace of the Marchese Marignoli of Rome.

Height, 2 feet 4 inches; length, 5 feet 10 inches; width, 2 feet 1 inch.

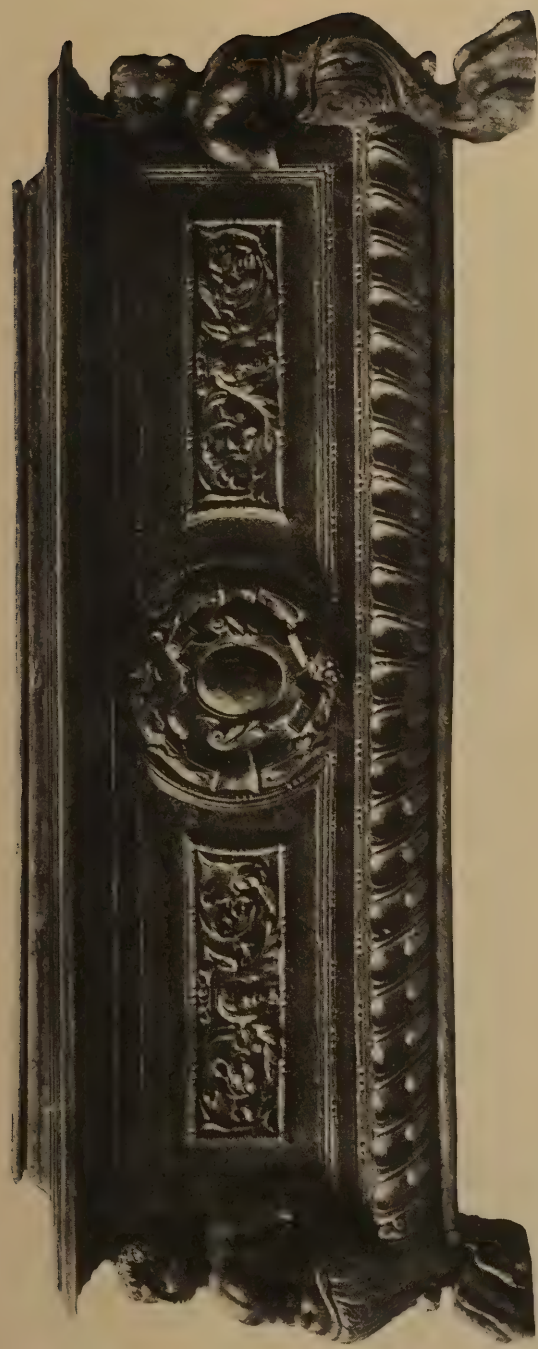
(Illustrated)

504—SIXTEENTH CENTURY UMBRIAN WALNUT CASSONE

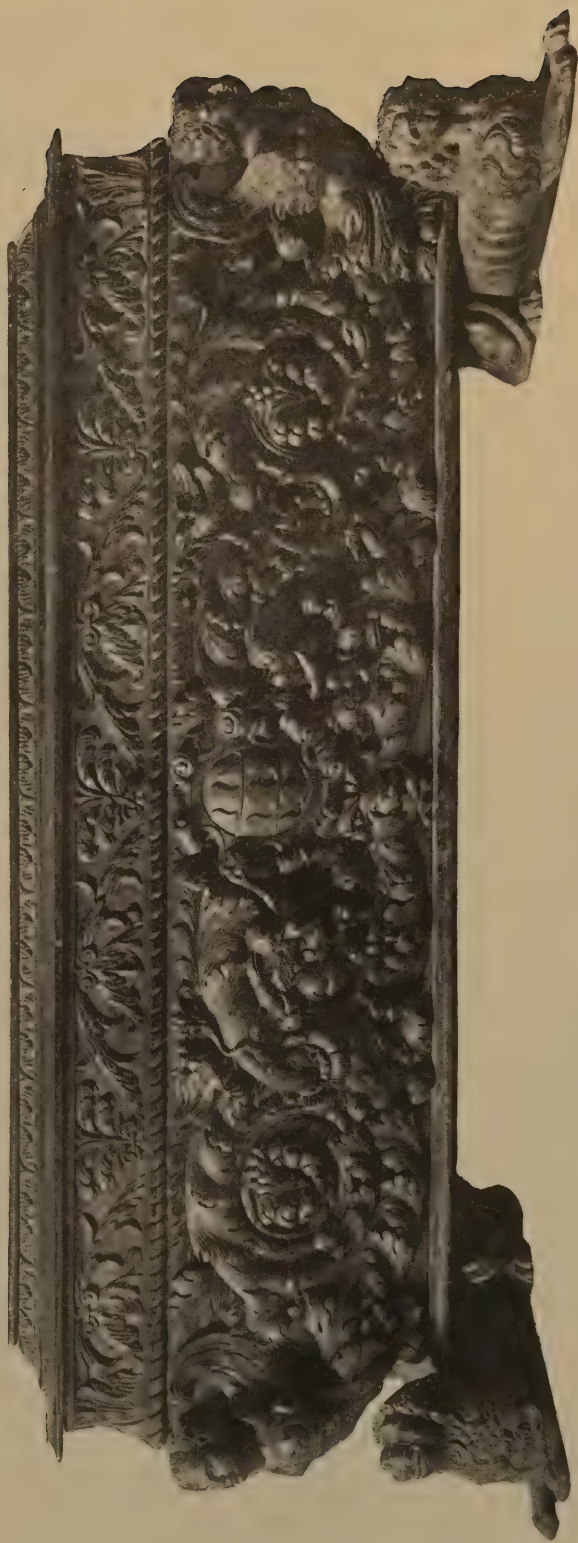
Rectangular shape. Domed and molded hinged lid. Body supported at the angles by two youthful caryatid figures ending in acanthus leaves and lions' paw feet. Front divided into two shaped panels with bead and reel patterned moldings enclosing raised panels carved with masks flanked by acanthus-leaf scrollings, and separated by a raised circular medallion carved with banded acanthus-leaf wreath enclosing a scrolled oval escutcheon. Carving heightened with gilding. Molded base carved with astragalled flutings.

Height, 2 feet 1 inch; length, 5 feet 8 inches; width, 2 feet 1 inch.

(Illustrated)



No. 504—SIXTEENTH CENTURY UMBRIAN WALNUT CASSONE



No. 503—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE

505—SIXTEENTH CENTURY ITALIAN WALNUT CABINET AND STAND

Rectangular shaped cabinet, with molded cornice enriched with modillions and bead and reel course. Frieze fitted with two drawers, having molded panel fronts, separated and flanked by molded paneled dies. Below is a hinged fall front enclosing a cabinet fitted with four paneled front drawers, a central compartment having hinged door with arched niche surrounded by portico of broken pediment supported by two female caryatids and fitted inside with pigeonhole and drawer, and two side compartments having hinged doors with arched niches surmounted by broken pediments supported by caryatids. These side compartments are fitted with pigeonholes and panel-fronted drawers. The fall front is mounted with shaped wrought-iron keyhole escutcheon and two floriated bolt plates.

The stand has molded top, frieze fitted with panel-fronted drawer flanked by molded panels, four turned columnar legs with rosetted caps and bases and square rails carved on the upper surfaces with flutings. Turned ball feet.

Height, 5 feet 5½ inches; width, 2 feet 10 inches.

(Illustrated)



No. 505—SIXTEENTH CENTURY ITALIAN WALNUT CABINET AND STAND

506—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shape, in two parts. The upper part is formed as a cabinet with molded and fluted cornice supported by two female caryatid pilasters terminating in coats-of-arms of the Medici family surmounted by Cardinals' hats and voluted scrollings. The cabinet is divided into twelve drawers with paneled fronts and two cupboards with hinged doors, all with bronze loop handles. The lower part has a molded top with frieze, formed as a drawer with two bronze looped swing handles, supported by two plain pilasters on plain plinth with molded base carved with voluted scrolls and supported on lions' paw feet. The body is formed as a cupboard with two hinged doors, having paneled and rosette carved fronts with wooden knobs.

Height, 5 feet 4 inches; width, 3 feet 2 inches; depth, 1 foot 10 inches.

(Illustrated)



No. 506—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

507—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CABINET

Rectangular shape, made in two portions. The upper portion, with molded cornice and frieze carved with cherubim and strap-work scrolling supported by three male and female caryatids terminating in draperies and double voluted, is arranged as a cupboard with two paneled hinged doors, their fronts carved with a pattern of scrolled draperies and with female masks in the centers. Plinth fitted with two drawers with scroll-carved fronts and wooden knobs separated and flanked by acanthus-leaf carved modillions and base molded. The molded top and frieze fitted with two drawers having acanthus scroll-carved fronts separated by acanthus-leaf modillions; of the lower portion are supported by three male and female caryatids terminating in draperies and double volutes, between which are two paneled hinged doors, their fronts carved in low relief with acanthus-leaf scrolls, diapers and circular rosettes. Molded base and plain pedestal feet.

Height, 6 feet 1 inch; width, 4 feet 5 inches; depth, 1 foot 9 inches.

(Illustrated)



No. 507—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CABINET

508—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE

Rectangular sarcophagus shape, with receding sides. Domed and molded hinged lid carved with pointed scroll and egg-and-dart patternings. Frieze carved with rosetted and acanthus-leaf rinceaux. Front and sides boldly carved with acanthus leaves, masks, volutes and emblematic figures of Justice and Mercy, having in the center a scrolled escutcheon of a coat-of-arms surmounted by a helmet and supported by two Putti. On carved lions' paw feet.

Height, 2 feet 7 inches; length, 6 feet 3½ inches; width, 2 feet.

(Illustrated)

509—PAIR OF SIXTEENTH CENTURY VENETIAN GILDED WALNUT CASSONI

Rectangular shape, with hinged sunken paneled lid molded and carved with flutings, chest having cornice carved with egg-and-dart patterning and front sunken panel surrounded by molding carved with loop and leaf pattern and containing figure of a reclining bearded man holding a cornucopia carved in high relief and surrounded and flanked by bold voluted scrollings and festoons of fruits. Broad projecting pilasters at the side, the shafts having sunken panels with carved moldings and containing scrolled masks with foliage, festoons and drapery pendants. Molded base carved with voluted fan-shaped patterning and feet carved as grotesque masks flanked by voluted scrollings. The carving is enriched by gilding.

From the Palace of the Marchese Montagliari of Venice.

Height, 1 foot 9½ inches; length, 5 feet 7¾ inches; width, 1 foot 10½ inches.

(Illustrated)



No. 509—PAIR OF SIXTEENTH CENTURY VENETIAN GILDED WALNUT CASSONI

No. 508—SIXTEENTH CENTURY UMBRIAN CARVED WALNUT CASSONE

510—TWO SIXTEENTH CENTURY BOLOGNESE WALNUT CASSONI

Rectangular shaped, with hinged and paneled lid with edge carved with flutings and cornice enriched with dentels. Front divided into two panels surrounded by carved moldings and occupied by an inlaid shaped, oblong medallion with an heraldic eagle, surmounted by a Ducal Coronet and flanked by two passant lions. These panels are separated by a carved, scrolled and voluted escutcheon with an egg-shaped center carved with a coat-of-arms surmounted by a helmet flanked by acanthus-leaf mantlings. At the angles are caryatid figures of winged Grecian female sphinxes terminating in grotesque masks and volutes. Molded base carved with reel and ball and voluted shell ornamentation and having in the center a carved lion mask. On carved paw feet.

Height, 2 feet $\frac{1}{2}$ inch; length, 6 feet; width, 1 foot $11\frac{1}{2}$ inches.

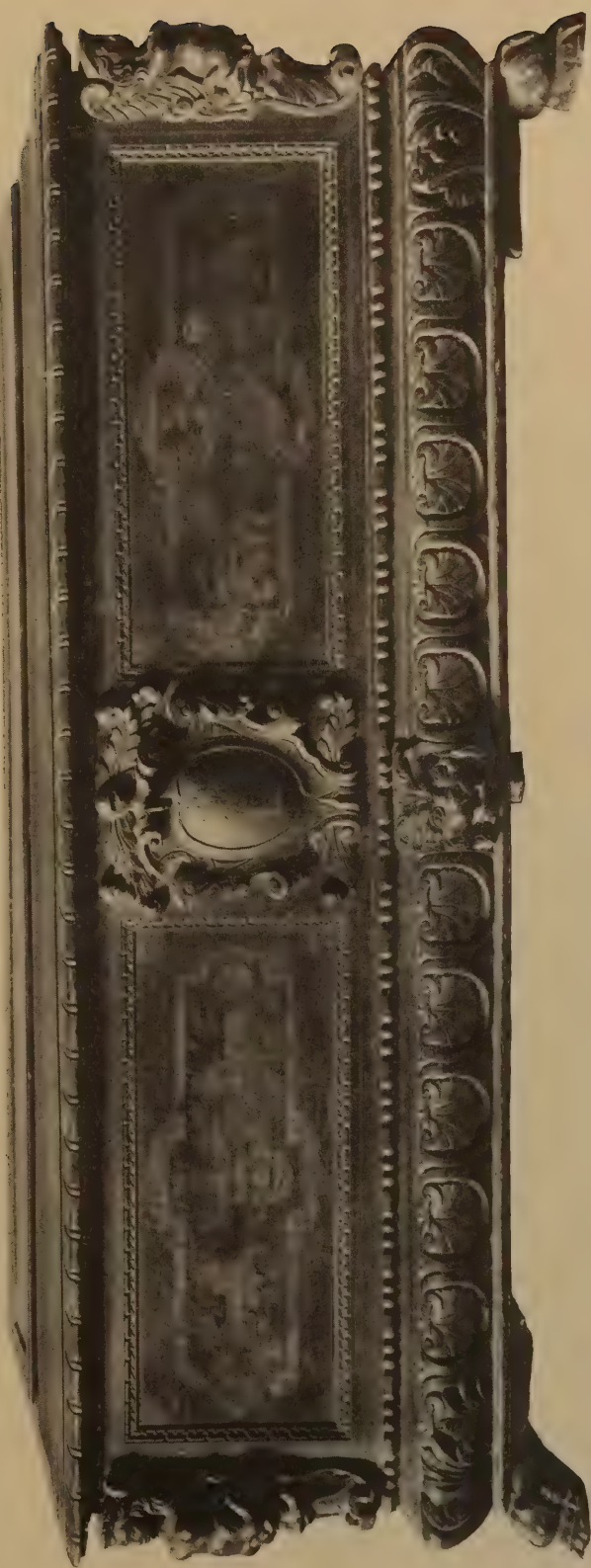
(Illustrated)

511—SIXTEENTH CENTURY TUSCAN WALNUT COFFER

Rectangular shape. Molded and fluted hinged lid, with contemporary lock and key. Recessed front with one long panel, surrounded by a molding carved with guilloche patterning, acanthus leaves and fluting, and flanked by two paneled pilasters with water-leaf carved moldings and shafts carved with acanthus-leaf and cinquefoil carved rinceaux supporting vases of fruits. Molded and water-leaf carved base and double voluted scroll feet.

Height, 1 foot 11 inches; width, 2 feet.

(Illustrated)



No. 511—SIXTEENTH CENTURY TUSCAN WALNUT COFFIN
No. 510—TWO SIXTEENTH CENTURY BOLOGNESE WALNUT CASSONI

512—SIXTEENTH CENTURY LIGURIAN CARVED WALNUT CABINET

Rectangular shape, in two portions. The upper portion, with molded, carved and fluted cornice mounted by two statuettes of classic deities, frieze carved with groups of sportive Putti at the angles, with an escutcheon supported by two Putti in the center and with Putti holding aloft crowns between. The body is supported at the angles by two tiers of carved figures standing on brackets supported by Putti and female masks. The front is divided into five drawers with paneled fronts and molded bronze handles, and into three cupboards with hinged doors having arched niches filled in the center with Venus and Cupids and at the sides with Putti. These doors are framed with broken pedimented classic porticoes, the friezes and cornices supported by nude figures. The plinth is carved with a winged Cherub and acanthus scrolling and the feet are carved as grotesque couchant animals.

The lower portion with molded and carved top, frieze fitted with two drawers having fronts carved with acanthus scrollings and bronze handles formed as masks with pear-shaped pendants, separated by a die with female mask and flanked by dies with lions' masks. The body is arranged as cupboards with two hinged paneled doors, the center carved with arched niches occupied by figures of Saints and surrounded by baroque portières with reversed broken pediment friezes carved with acanthus modillions and plinth carved with winged Cherubim. These doors are separated and flanked by Ionic pilasters, the center one with a draped Caryatid, the side ones with nude Caryatids, all three with pendants of fruit and square bases. Molded base carved with Putti, mask and acanthus scrollings and turned ball feet. All the carving is in the style known as "Bombocci" or eccentric.

Height, 6 feet 8 inches; width, 4 feet 2 inches; depth, 2 feet 2 inches.

(Illustrated)



No. 512—SIXTEENTH CENTURY LIGURIAN CARVED WALNUT CABINET

513—EIGHTEENTH CENTURY FRENCH LACQUERED ESCRITOIRE

Rectangular, of red lacquer, with Chinoiserie decorations in raised gold lacquer and black. In two portions, the upper one of which is arranged as a cupboard with compartments for papers and center cupboard with hinged door, with two hinged doors with round-arched tops, the outer surface fitted with mirrors, the inner surface with lacquered panels. Above is a twin-arched cornice and pierced, carved and gilded rococo scrolled cresting. The lower portion has sloping fall front giving access to interior of desk fitted with shaped lacquer-fronted drawers, a central compartment with hinged door and pigeonholes. Below are two short and two long drawers with brass swing handles and shaped brass keyhole escutcheons. Bracket feet.

Height, 7 feet 10 inches; width, 3 feet 5 inches; depth, 2 feet 1 inch.

(Illustrated)



No. 513—EIGHTEENTH CENTURY FRENCH LACQUERED ESCRITOIRE



No. 513—EIGHTEENTH CENTURY FRENCH LACQUERED ESCRITOIRE



514—SIXTEENTH CENTURY TUSCAN WALNUT CABINET TABLE

Rectangular shape. Plain heavy top. Frieze fitted in front with four drawers, with paneled fronts and turned wooden knobs. Separated and divided by panels molded to correspond. Pedestal, extending to the length of the table, fitted with two cupboards each having on either side two hinged paneled doors with turned wooden knobs, separated and flanked by fluted pilasters, on cross bases with molded and voluted feet.

Height, 3 feet 1 inch; length, 8 feet 9¼ inches; width, 3 feet 4 inches.

515—EIGHTEENTH CENTURY VENETIAN LACQUER CABINET

Rectangular shape, made in two parts, with shaped fronts decorated in Venetian lacquers of gold and colors on a white ground. The upper portion, with molded cornice and frieze painted in a honeysuckle and C-curve patterning, is arranged as cupboards with three hinged doors, the center one of which is painted with the figure of a warrior under a canopy and flanked by military trophies, the side ones decorated with painted and raised panels and quatrefoils. The curved side panels are painted with Renaissance arabesques, while below are six drawers with scroll painted fronts. The lower portion is arranged with three drawers and three cupboards with hinged doors, all painted and decorated to correspond with those above. Molded base and bracket feet.

Height, 7 feet 5 inches; width, 4 feet 6 inches; depth, 1 foot 5 inches.

(Illustrated)

516—EIGHTEENTH CENTURY VENETIAN LACQUER ESCRITOIRE

Rectangular shape, decorated in Venetian lacquer on a white ground in colors with diapers, arabesques and shaped panels occupied by subjects of classic ruins, and landscape with Amorini and figures in eighteenth century costumes. Made in two portions, the upper one arranged as a cupboard with two hinged doors, above which is a broken curved pediment with carved scrolled escutcheon in the center. The angles are chamfered and the paneled sides flanked by pilasters with raised panel shafts. The under portion is divided into three drawers with bowed fronts, and a fall-fronted desk fitted with drawers and pigeonholes, and is flanked by pilasters having shafts carved with husk-pattern pendants. Molded base and bracket feet.

Height, 7 feet 10 inches; width, 4 feet; depth, 2 feet 1 inch.



No. 515—EIGHTEENTH CENTURY VENETIAN LACQUER CABINET

517—EIGHTEENTH CENTURY VENETIAN LACQUER ESCRITOIRE

Rectangular shape, decorated in Venetian lacquer on white ground in colors with diapers, arabesques and shaped panels occupied by subjects of classic ruins, and landscape with Amorini and figures in eighteenth century costumes. Made in two portions, the upper one arranged as a cupboard with two hinged doors, above which is a broken curved pediment with carved scrolled escutcheon in the center. The angles are chamfered and the paneled sides flanked by pilasters with raised panel shafts. The under portion is divided into three drawers with bowed fronts, and a fall-fronted desk fitted with drawers and pigeonholes, and is flanked by pilasters having shafts carved with husk-pattern pendants. Molded base and bracket feet.

Height, 7 feet 10 inches; width, 4 feet; depth, 2 feet 1 inch.

(Illustrated)



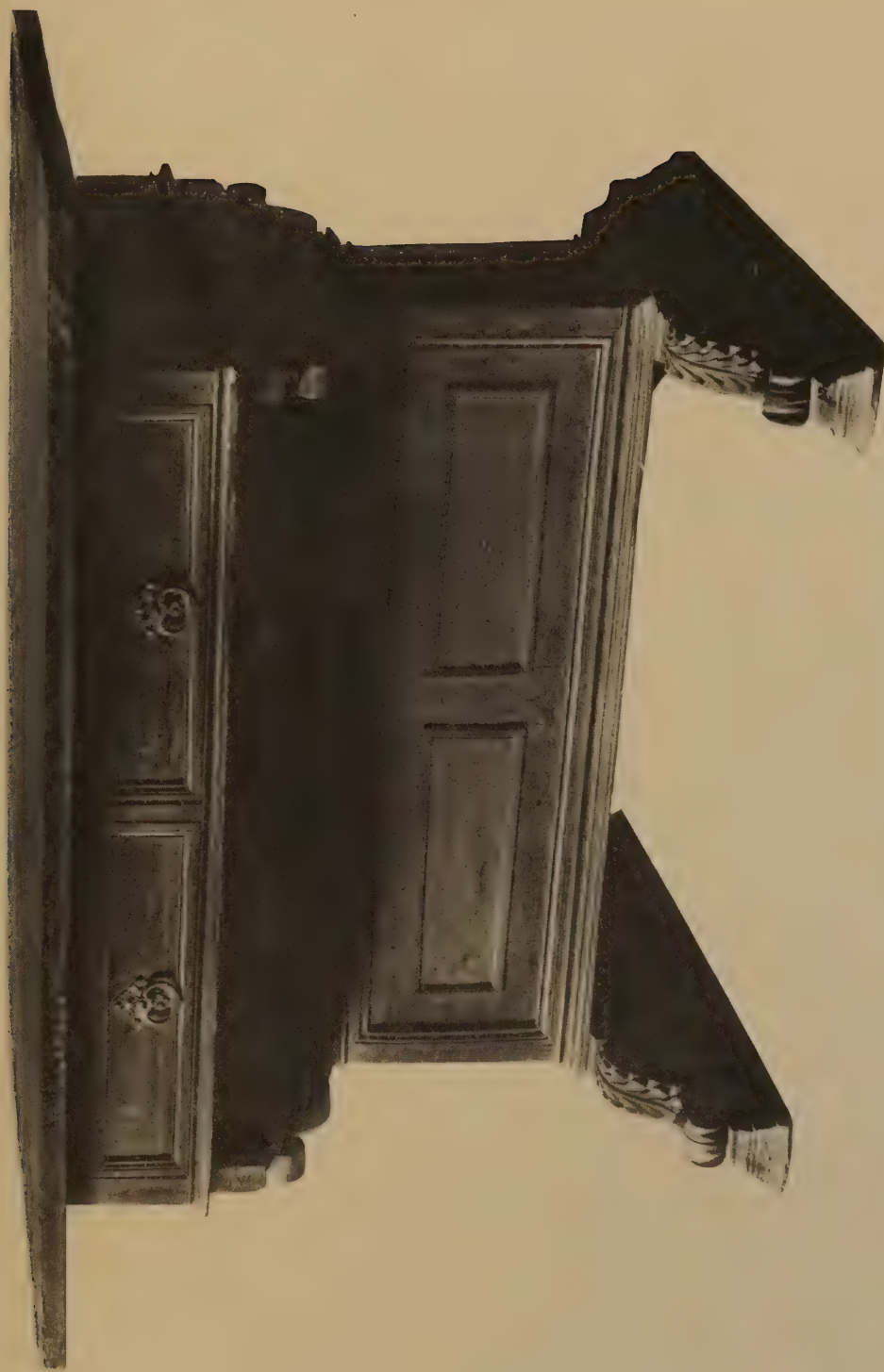
No. 517—EIGHTEENTH CENTURY VENETIAN LACQUER ESCRITOIRE

518—FIFTEENTH CENTURY VENETIAN WALNUT TABLE

Rectangular shape. Plain top, with apron fitted with four molded panel-fronted drawers with brass loop handles and molded escutcheons. Supported on longitudinal paneled pedestal with shaped brackets on shaped, molded acanthus-leaf carved and voluted cross bases.

Height, 2 feet 9 inches; length, 4 feet 8 inches; width, 2 feet 11½ inches.

(Illustrated)



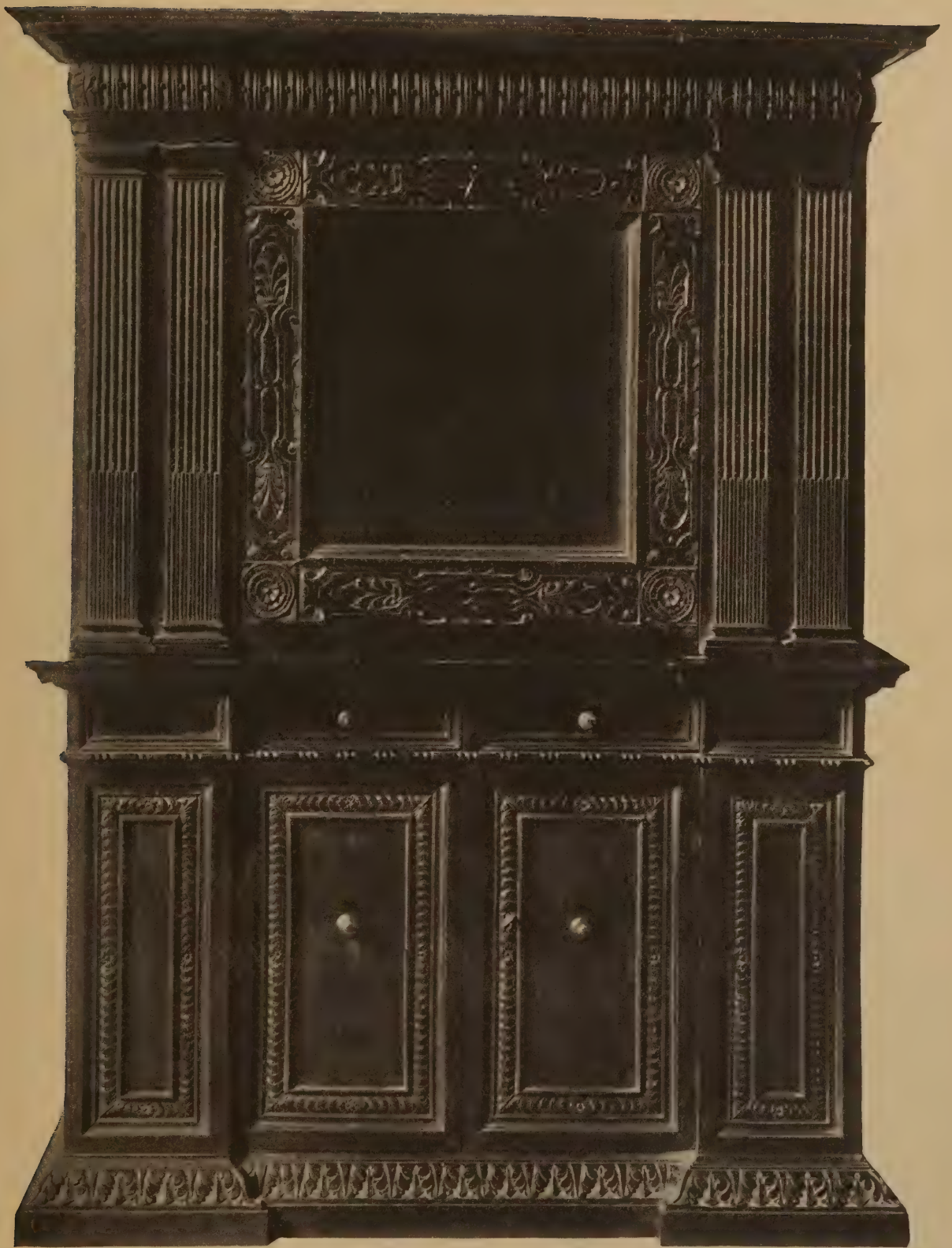
No. 518—FIFTEENTH CENTURY VENETIAN WALNUT TABLE

519—SIXTEENTH CENTURY FLORENTINE WALNUT DESK CABINET

Rectangular shape, in two parts. Upper part, with molded and dentelled cornice and fluted bowed frieze supported by twin fluted and astragalled Doric pilasters, is arranged as cabinet with paneled and carved fall front and fitted with twenty drawers with paneled fronts. The lower part arranged as cupboard, with two hinged doors with paneled fronts having imbricated moldings and wooden knobs. Above are two drawers with paneled fronts and wooden knobs, and at the sides are pilasters with shafts paneled to correspond. On molded and acanthus-leaf carved base.

Height, 5 feet 6 inches; width, 4 feet 4 inches; depth, 1 foot 3 inches.

(Illustrated)



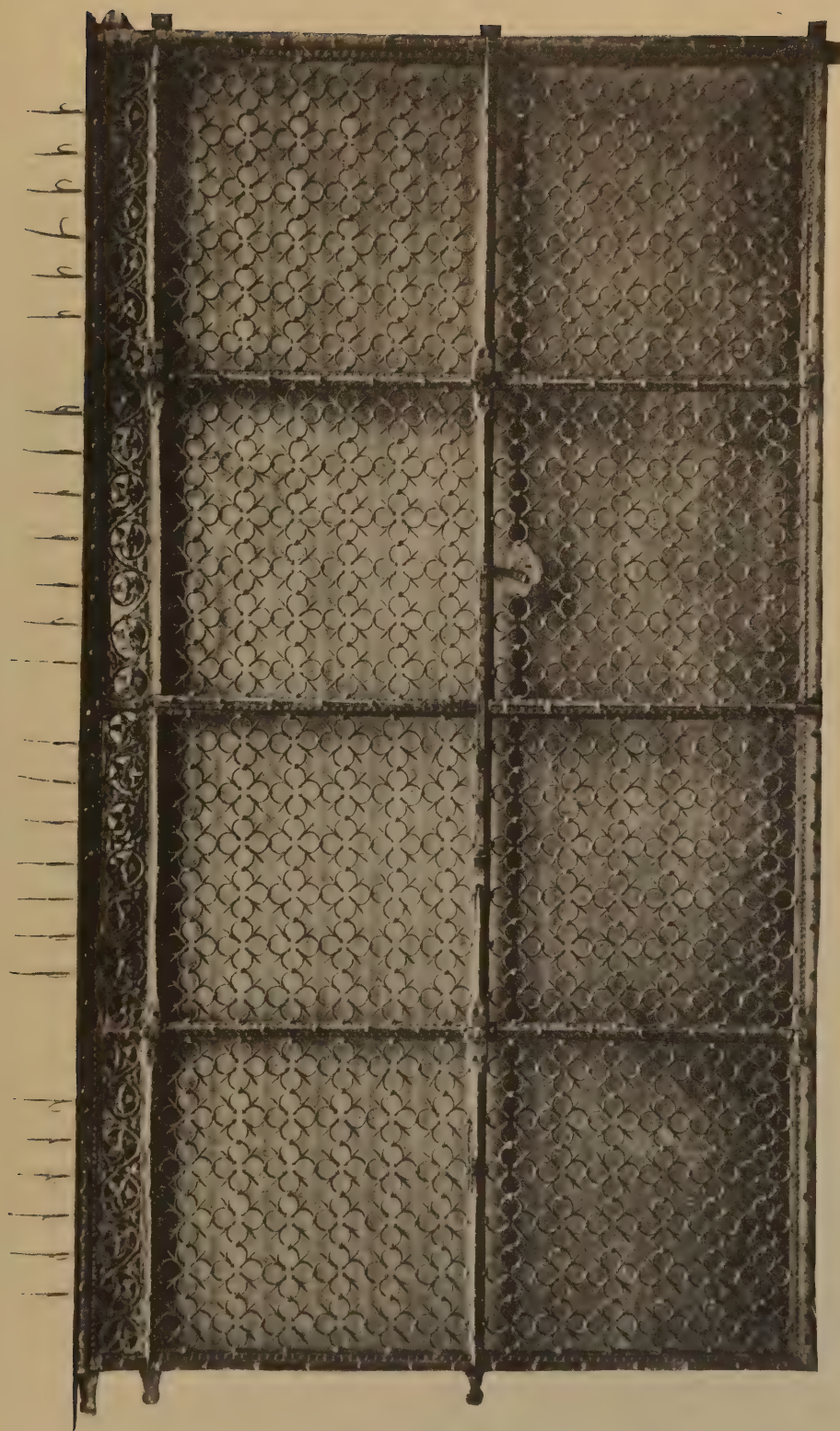
No. 519—SIXTEENTH CENTURY FLORENTINE WALNUT DESK CABINET

520—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON GATE

Rectangular shape, in four divisions, the central two of which are hinged to form a gate. Each of these divisions divided by a horizontal bar into two panels which are filled with a diapered patterning of quatrefoils of wrought strap iron connected by wrought-iron collars. Above is a frieze of wrought-iron scrollings and flowers with fine-pointed petals, and the whole is surmounted by a row of wrought-iron spikes and hooks. The uprights are studded with round-headed iron rivets and the gates are secured with a hinged harp and quatrefoil-shaped lock plate.

Height, 4 feet; length, 13 feet 3 inches.

(Illustrated)



No. 520—FIFTEENTH CENTURY FLORENTINE WROUGHT-IRON GATE



521—SIXTEENTH CENTURY TUSCAN WALNUT TABLE

Rectangular shape. Top with fluted undermember supported by voluted brackets and longitudinal square brace on three square columnar-shaped legs with molded capitals, neckings and bases and shafts carved at the angles with acanthus leaves. On three molded cross bases terminating in lions' paws.

Height, 2 feet 10½ inches; length, 12 feet; width, 2 feet 6½ inches.

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Prof. Commendatore ELIA VOLPI

A NOTEWORTHY ITALIAN

Professor Commendatore Elia Volpi, to give him his official title, has had more to do, perhaps, than any other one man with the recent interest shown by Americans in the art of the Italian Renaissance.

While Professor Volpi's relations with this country had for many years been of so intimate a relation that such great collections as those of the late J. Pierpont Morgan and Mrs. "Jack" Gardner of Boston, to say nothing of the Metropolitan Museum, had been enriched by acquisitions of his discovery and gathering, it was not until he brought over here, in 1916, his famed Davanzati Palace collection that his influence penetrated, beyond a comparatively small circle of cognoscenti, among the rank and file of those who are lovers of beautiful things.

It seems only yesterday that the world, not only of art, but of traveled Americans, was amazed and intrigued by the news that the great collection of furniture and objects of Renaissance art in general, which for years had made of the old Davanzati Palace a regular Mecca for visitors to Florence, had in its entirety been brought by its owner and gatherer to New York, and was here to be placed on public sale.

Earlier Americans Loved Italian Art

Of course, before this time Italian sculptures, bronzes, furniture and textiles were by no means unknown or entirely neglected in this country. Three-quarters of a century ago there was an American colony in Rome whose influence on their home-keeping relatives and friends was persistent, while the casual traveler was wont to return home bearing his sheaves of such treasures as Italian bibelots, stray pieces of furniture, Renaissance and antique marbles and so forth. Only here and there, however, was there to be found such an enthusiast as, for example, the late Stanford White, who never wearied in extolling the examples of the skill of the Italians of the XV and XVI centuries and inducing his clients and friends to regard them with the same appreciative eye.

To the New Yorkers, therefore, who eagerly flocked in vast crowds to the galleries of the American Art Association in November, 1916, where the Davanzati treasures were placed on exhibition, the collection was little short of a revelation. Never before had there been shown at one time such a wealth of beautiful Italian objects brought together with the one dominating thought of re-creating the domestic life of Florence when the Davanzati Palace was the home of a patrician family. The result might have been foreseen. From the marvelous bronze incense burner, which displayed the deft skill of Il Riccio at its uttermost pitch, to the Dantesque and Savonarola chairs, which spoke of the luxurious outdoor life of Florence in its palmiest days, the competition for every piece offered for sale was so keen that the whole collection realized little short of a million dollars.

Revived Interest in Renaissance Art

Professor Volpi, whose life had been devoted to the acquisition and the consequent intensive study of the glories of Renaissance times, could not fail to be deeply gratified at the result of his venture, which so clearly proved that the American public was impressed as never before with the decorative value and desirability of these works of the Italian quattrocento and cinquecento. Last year, therefore, he returned with that portion of his private collection which had not been included in his initial offering, as well as a number of examples which he had especially gathered for the purpose. This second sale, although falling short, perchance, in sensational interest of that of the Davanzati Palace, yet

showed clearly the high estimation in which such furnishings and decorations were now held.

Influenced Bardini Sale

While these words are being written there is in progress a public sale which makes the third instance within little less than a twelvemonth in which the American public is indebted to Professor Volpi. It is not too much to say that had it not been for the success of the Davanzati Palace sale and his personal influence with Signor Stefano Bardini, the latter's collection would never have come to America. Signor Bardini is a man of such marked individuality that it needed the confident assurances of his old friend and colleague, Professor Volpi, to induce him to consign so large a proportion of his famous collection to the American Art Association.

It is thus not too much to say that to Professor Volpi is largely due the present lively interest betrayed by the American public in Italian works of art of older days.

It seems fitting to say one word as to two of Professor Volpi's assistants in this labor of love. One of these is Mr. Caesar A. Guglielmetti of Rome, who has relieved Professor Volpi of much care and responsibility during his visits to this country, and the other is Mr. Horace Townsend of New York, who, with painstaking assiduity and surprisingly wide knowledge, has compiled the catalog of each of the three collections in which Professor Volpi has been interested. The difficult task of passing some 600 odd cases through the Custom House was well performed by the Hudson Shipping and Forwarding Co.

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